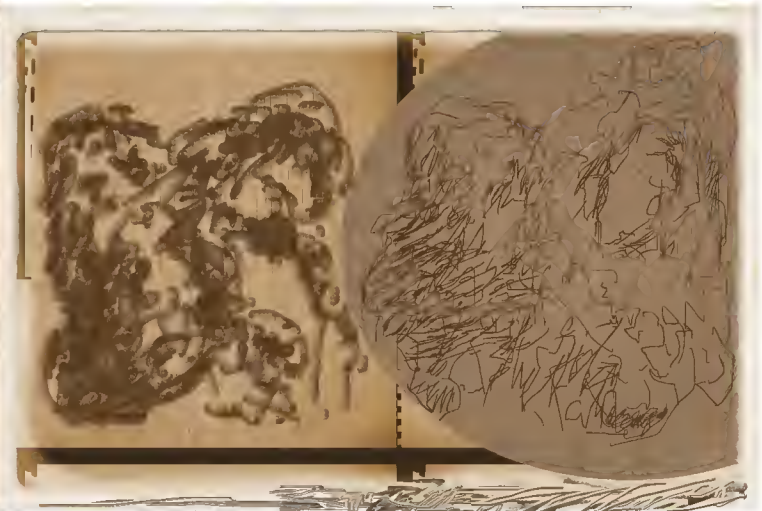


# Magic and Philosophy Helix and Scroll

Travel Stains : Land Bridges as Philosophers Stone Between Magic and Philosophy

by Edwin VanGorder





Magic and Philosophy Helix and Scroll

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Travel Stains: The Landbridge as Philosopher's Stone across Cyber Sleeve.

The art gesture of drawing with a flashlight carries over into my work at the meta level of motion sensor drawing res. The virtuality of cyber drawing. In that mode I here approach the mood of a project in which I am interested in the DNA mapping (23 and Me) of the Gnome project which identifies ones code all the way to the stone age, and gives the territory and continents of the travel then of ones ancestors in prehistory. Thus, semeiotics have become actually, in the DNA mode a reading, a graphos, graphos meaning "I write","I draw" and so the reading of experience is here exemplified at a hyper semiotic that retains, constructs, it's somatic dimension.

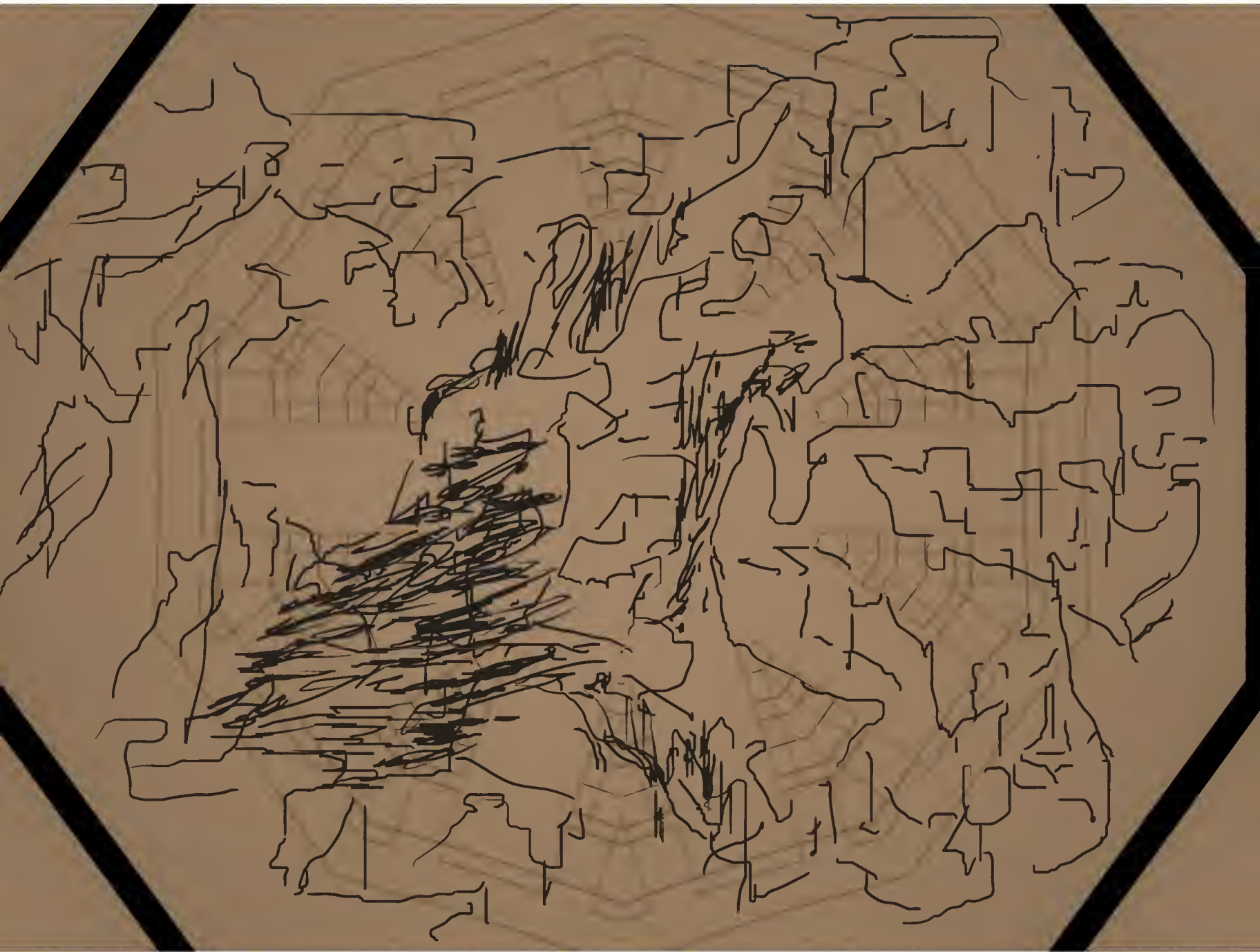
The very word gnome, or know, comes from gnomon, or sundial, that by which things are" known", thus the "dry beam of light Heraclitus traces as Apollonian as opposed to the Dyonesian immersion yet shared osmotic of sight as aura and sound as aural to the targets of bow and lyre, sight and vision has all these preliminary mapping's in language of what interests me to contrast and compare, namely the evolution of magic to knowledge in the travels across the continents of my ancestors > thus over east Africa to the middle east and Baltic Black Forest are the movements – stratifications really of the logic by which magic works a compression of the resources in experience, stargazing and astrology, medicine, and religion to endeavor a gesture towards autonomy , a binding of agency that supports a dimension of praxis, and a dimension of theory, idea, knowledge in its generality. In his book Tiepolo Pink Roberto Colasso indicates the Persian Maggi as highly influencing the Presocratics via the idea of Simulacrae, meaning – surprisingly- statue i.e. cognates indicate status and state meaning metamorphosis, the often subject of representing Gods, who thereby are considered "formless" as it were by virtue of their morphogenic quality. Theurgia as approximately theory, is the higher level of this maggi magic, Goetia, or the support level relates to the difference between pattern, as for example Lacan makes it out the principle of cognition, and ornament by which pattern loses the meaning of attention, as when a sundial is only used for a garden decoration rather than an imperative towards establishing consciousness in immediate time.

I would hazard that for the Maggi the stargazing world , and the night with which they are associated belong to Heraclitus' seeming bland comment that "Homer was an astronomer" which is actually a very densely informative statement. ... it indicates that the world of The Iliad and Oddyssy for which a poetic which was a kind of cultural logos or account later mediated at the time of Initiation to The Mysteries towards a revising of consciousness towards the Egyptian become Orphic realm of Primordial chaos, the sense of chance fate and fortune brought to fate by as much as Heraclitus indicates in "of all those whose accounts I have heard none has gone as far as this: to recognize what is wise set apart from all. " that which is set aside from all, would be zero, the most difficult of intellectual concepts which defines a kind of separation from sheer religious logic. Colasso also gives the account that the word passed from Persia to Greek to us were "rose"," Paradise," and magic, and It seems worthwhile to pursue the rose etymology here as well" 'Ousia, or being, is a present feminine participle of Einei, or to be, thus we have as it were the being of being... to find the Heideggarian Being of being as being, the rose family name rosacea uses the ousia term twice, is a double entendre then that arrives at the blossoming of the philosophic bracket. The Baltic Coast arrives here in due time "Russia" as cognate of Ossia, other terms include "oscillation" ( of the famous Berensonian transpose of subject and object", osmosis, ( character of the Topologies of the Bow and the lyre i.e. Apollonian and Dyonesian denominations of consciousness between praxis and immersion towards states of experience,

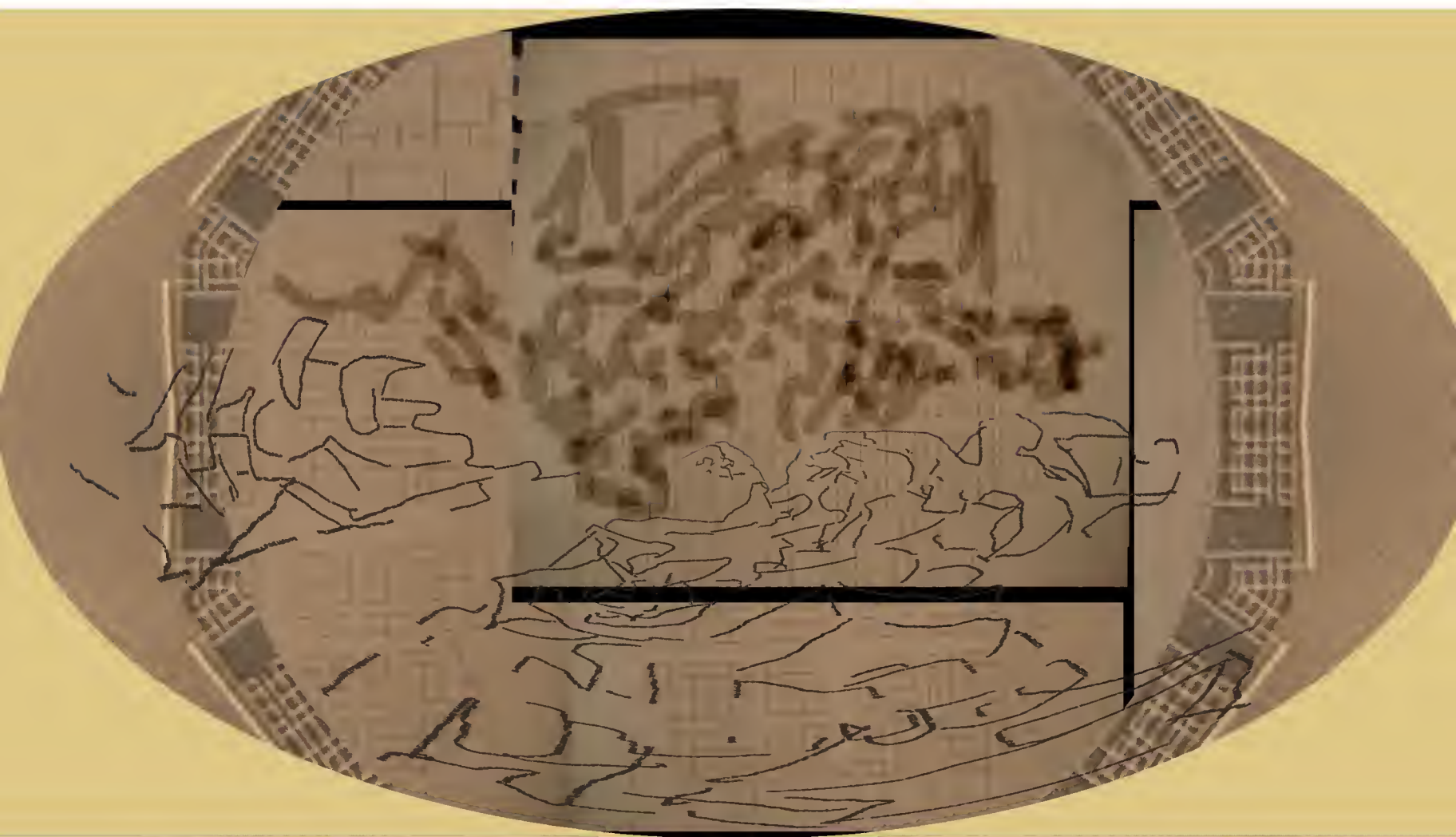








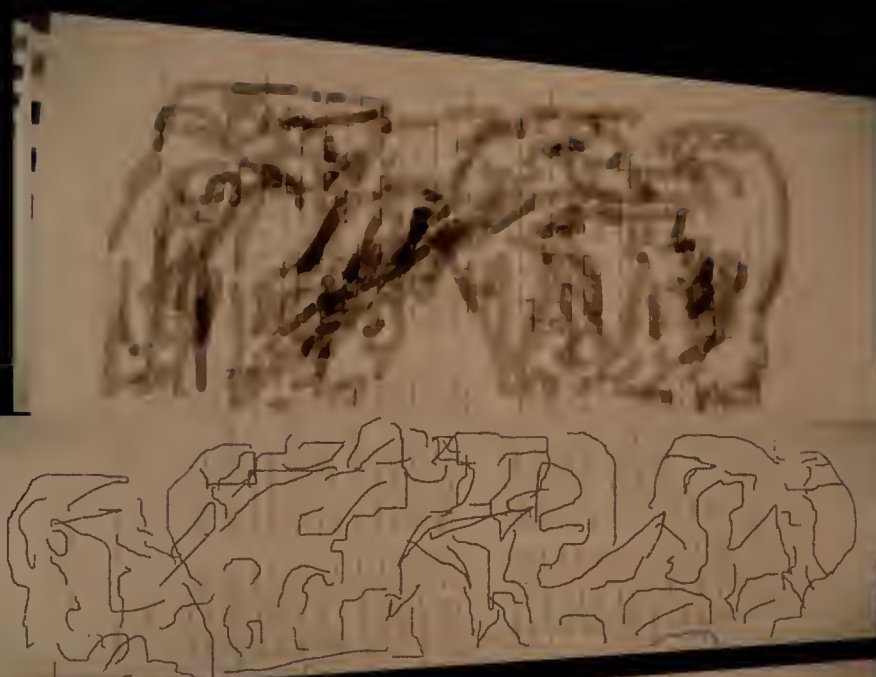


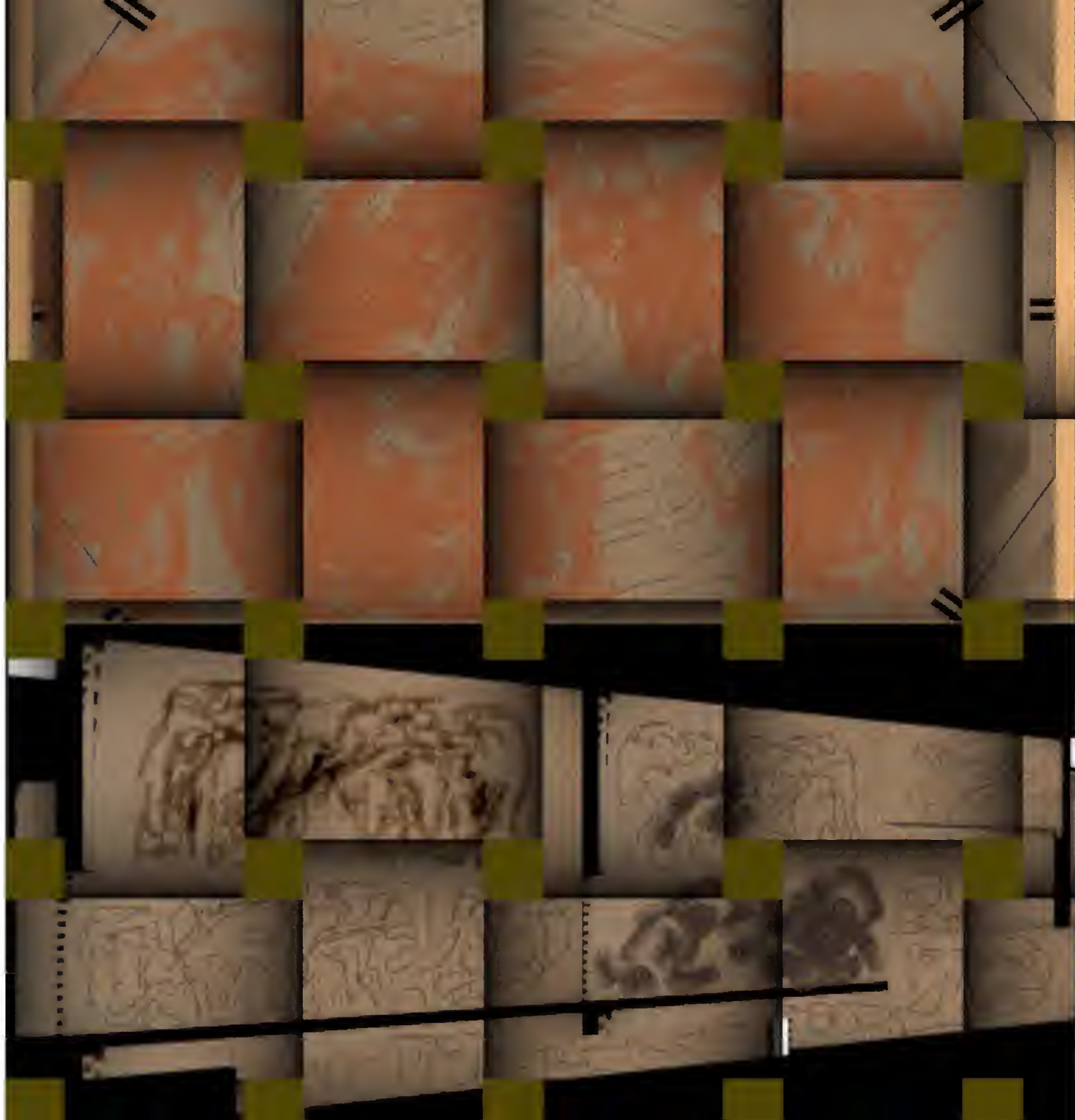










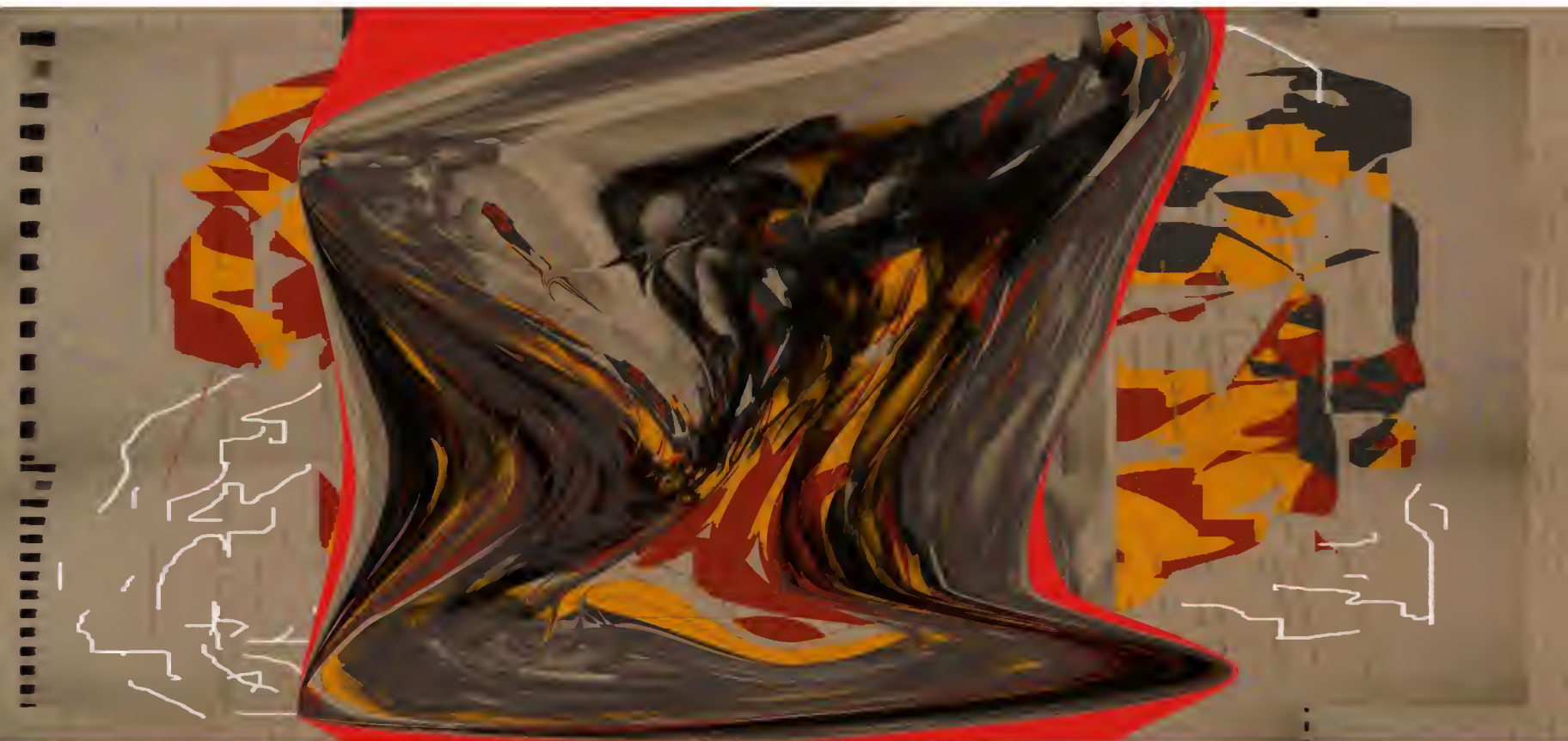






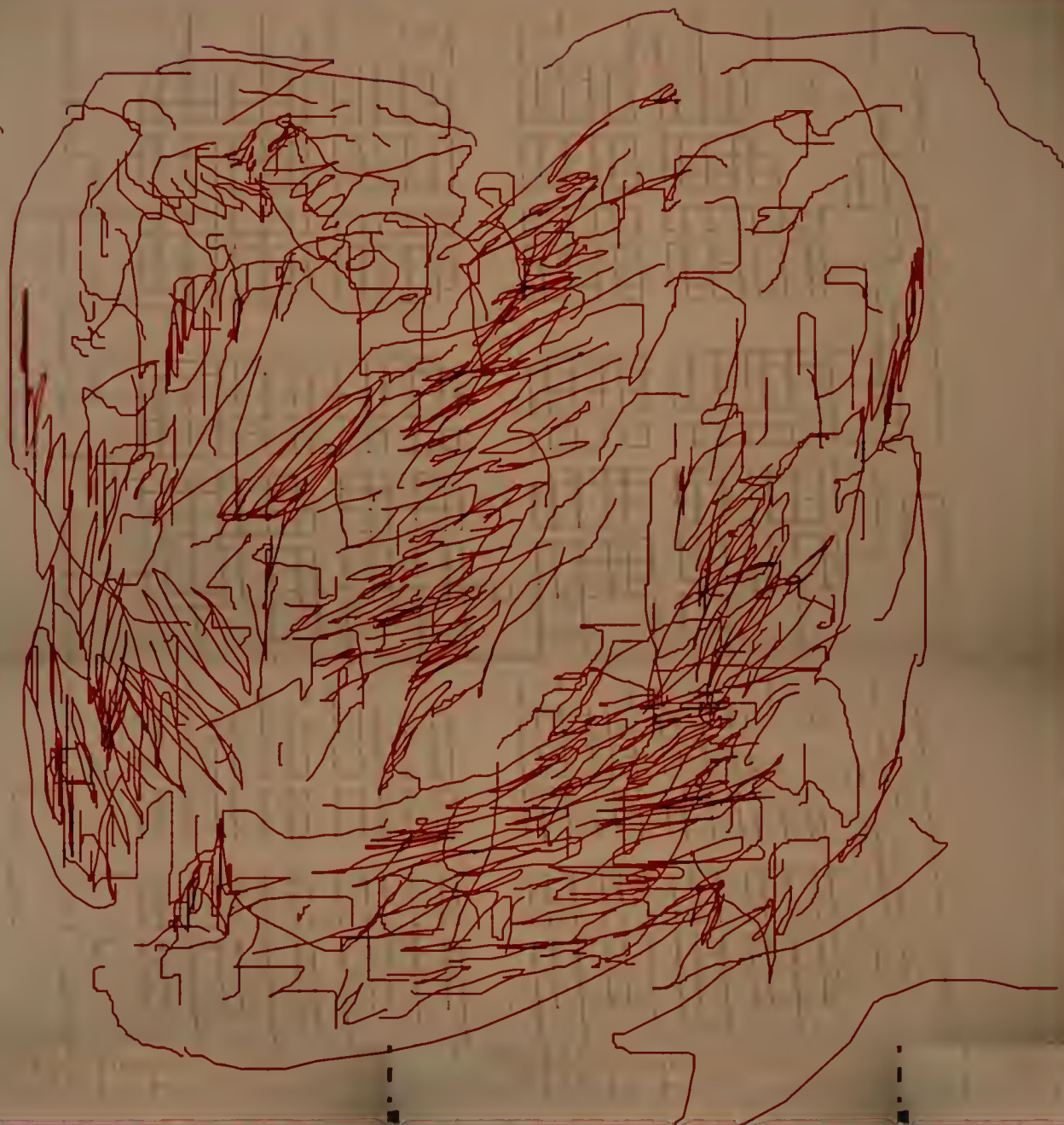




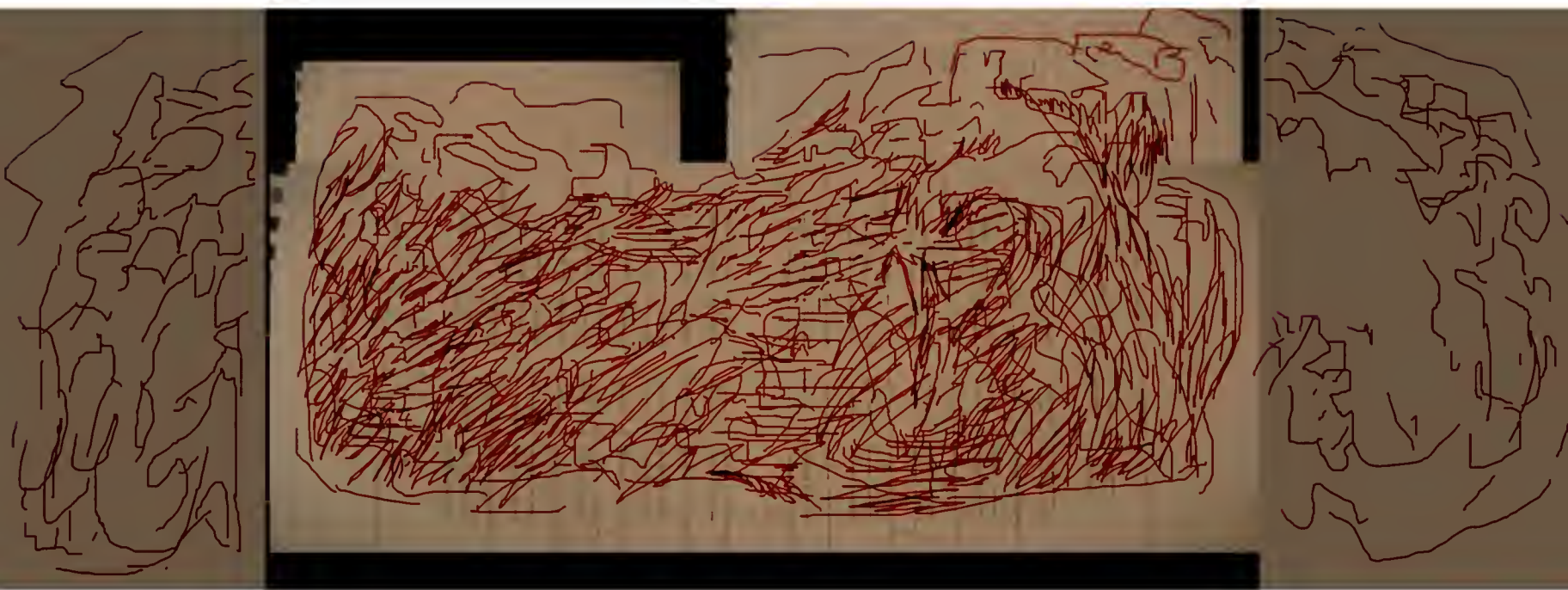




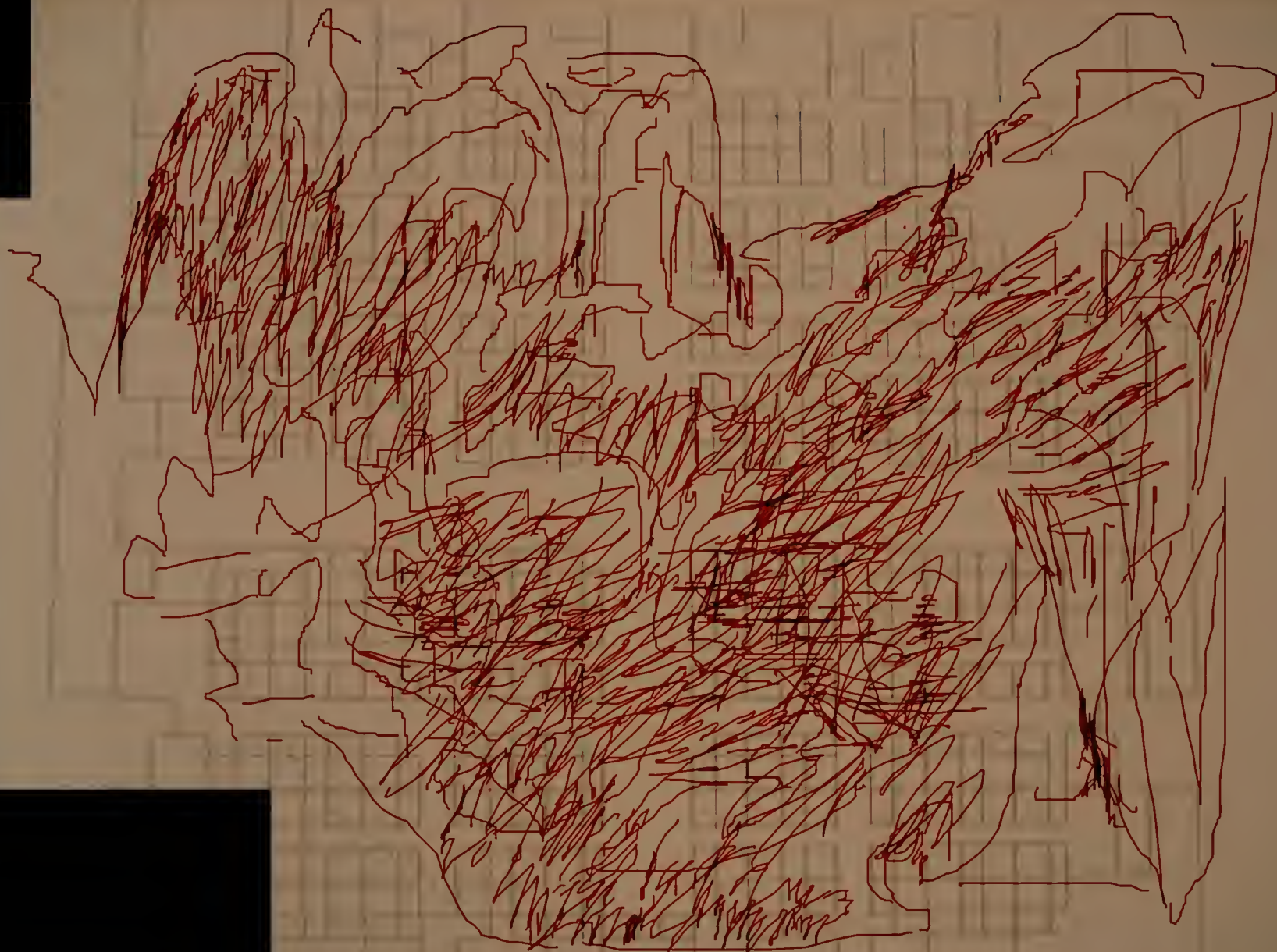




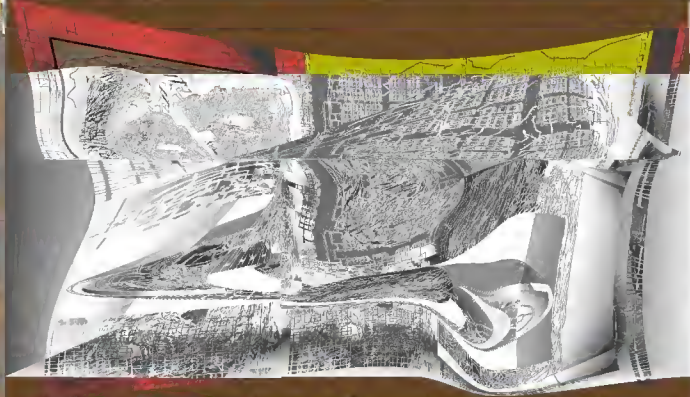


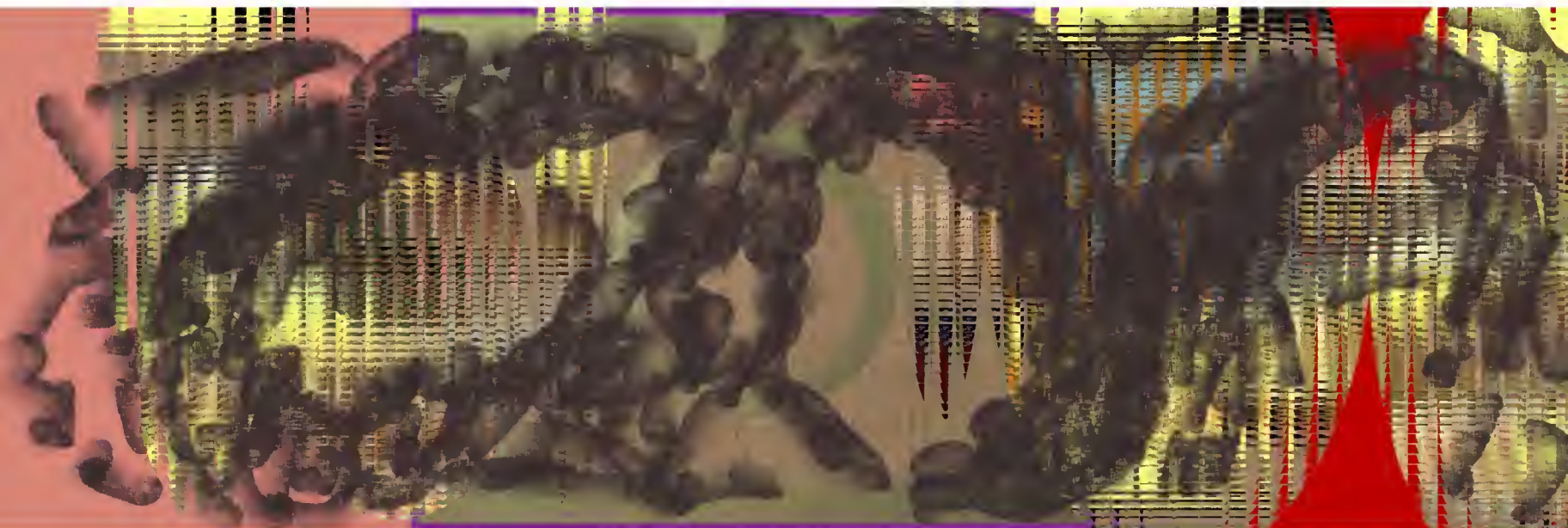




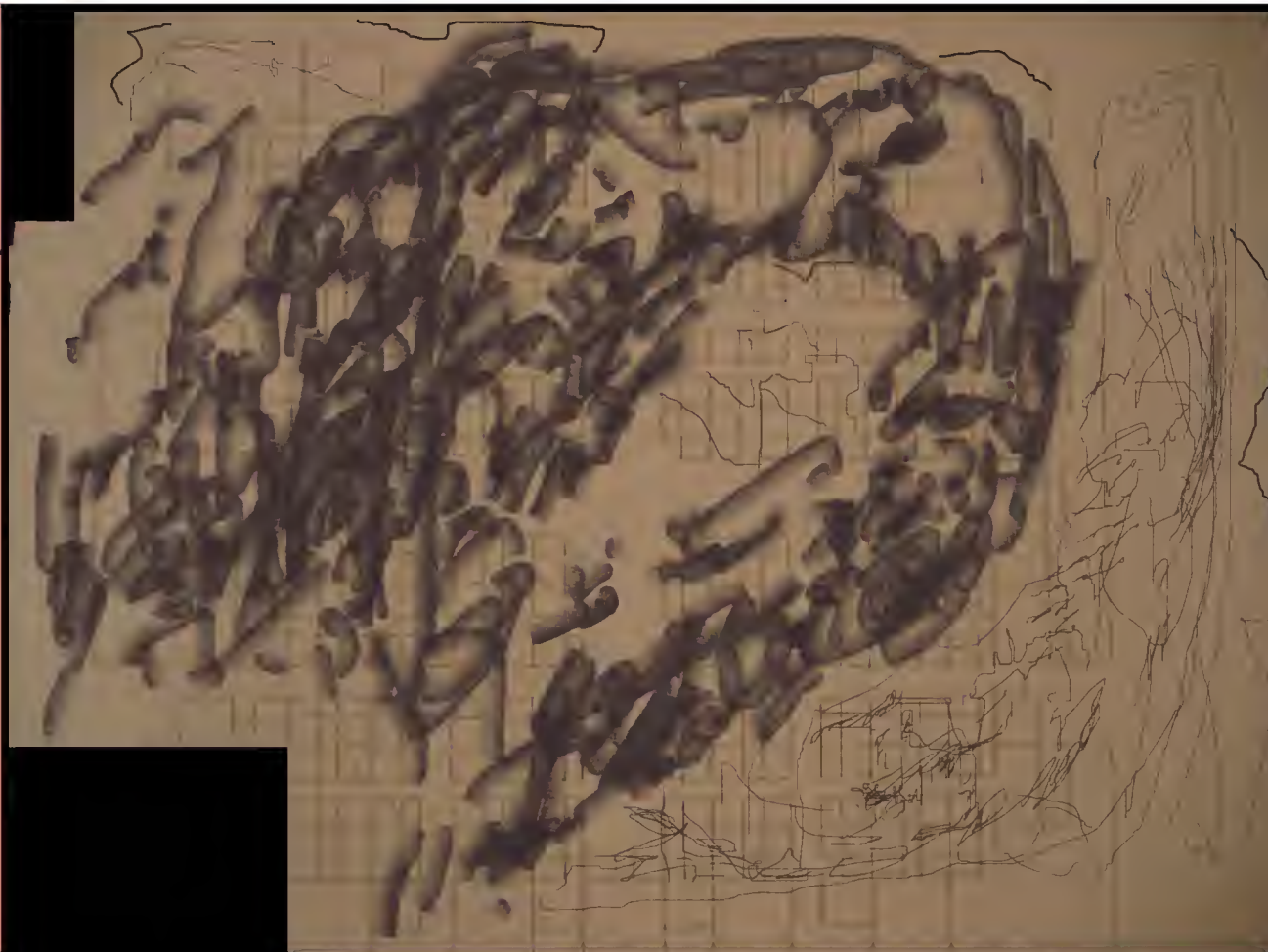




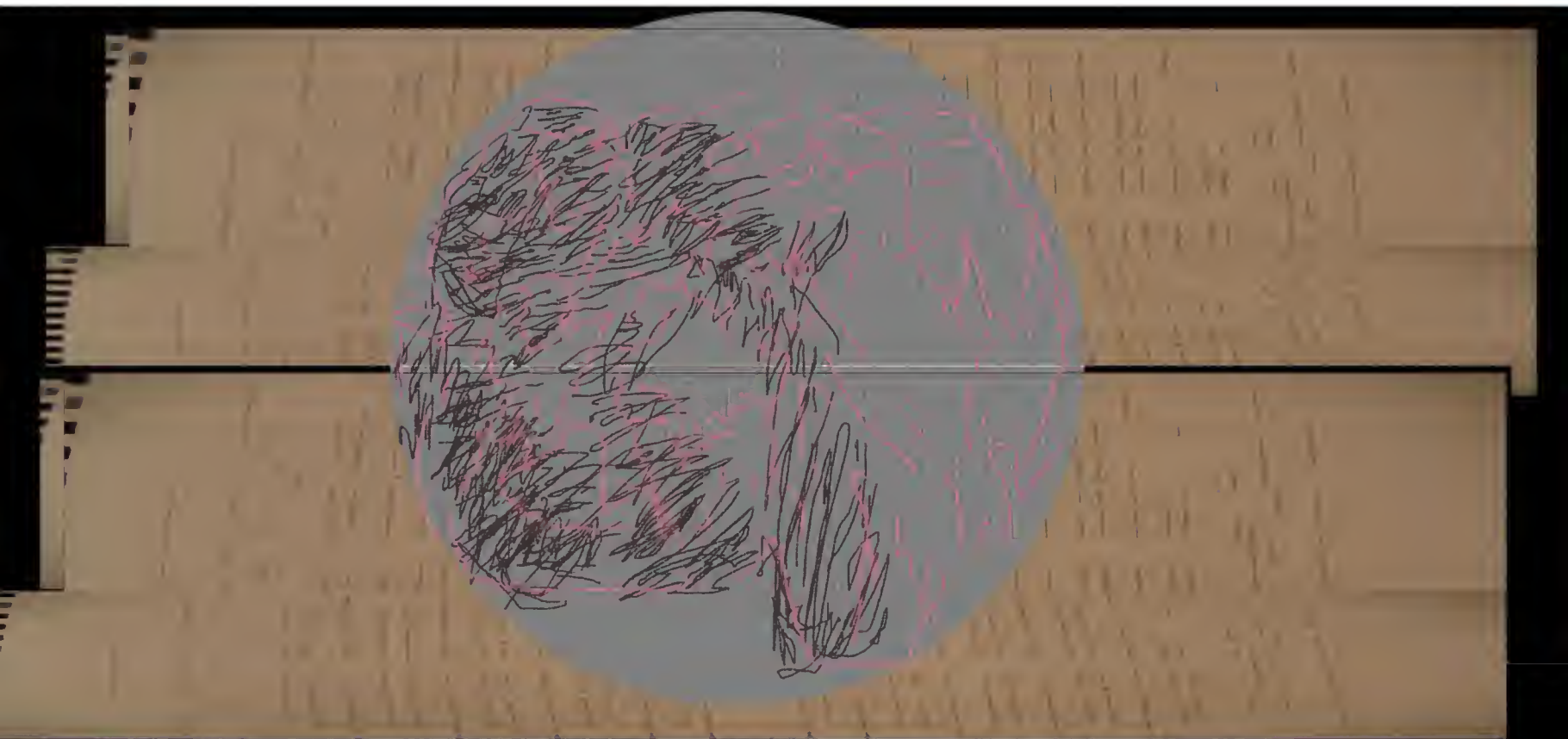






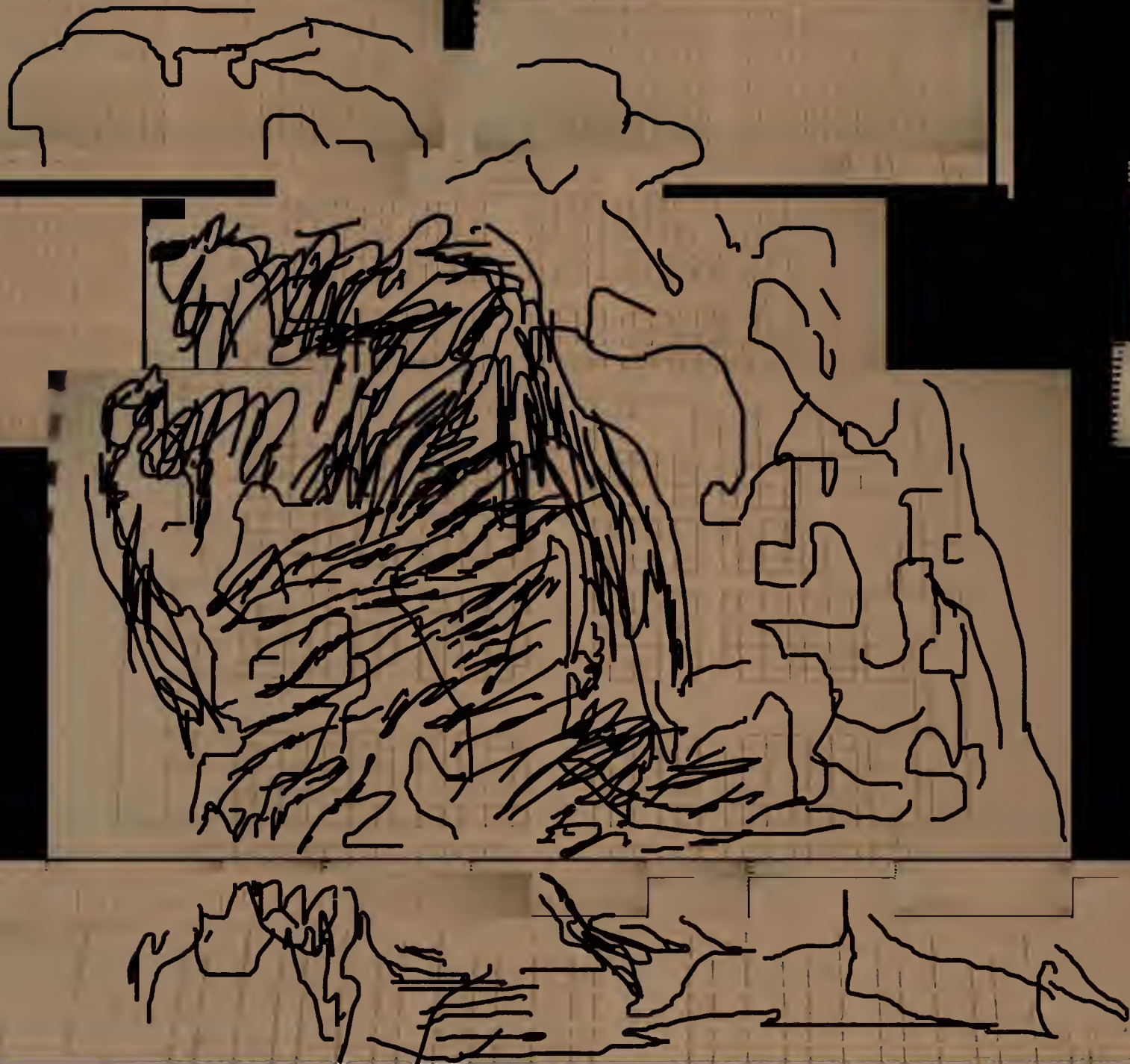




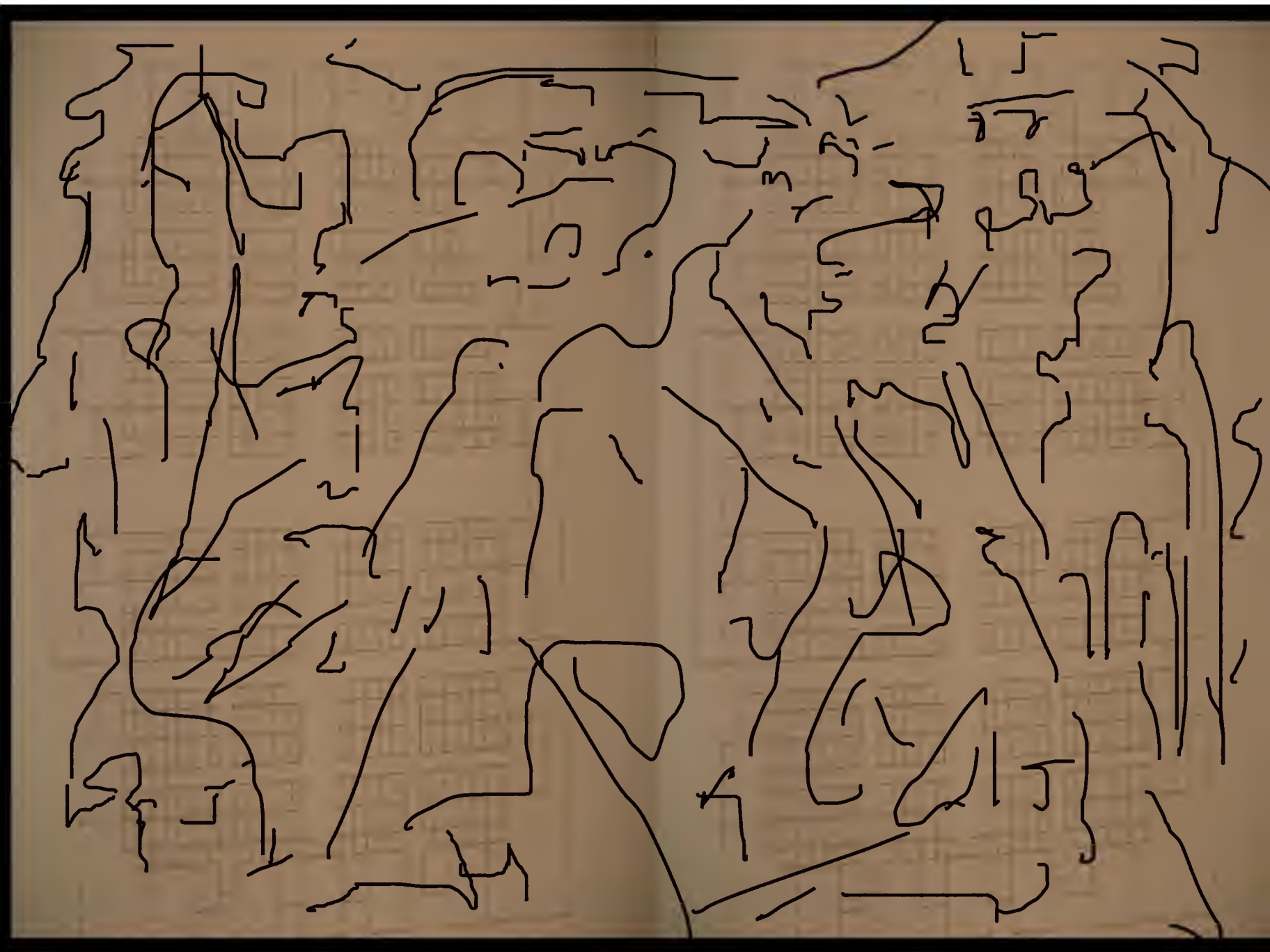


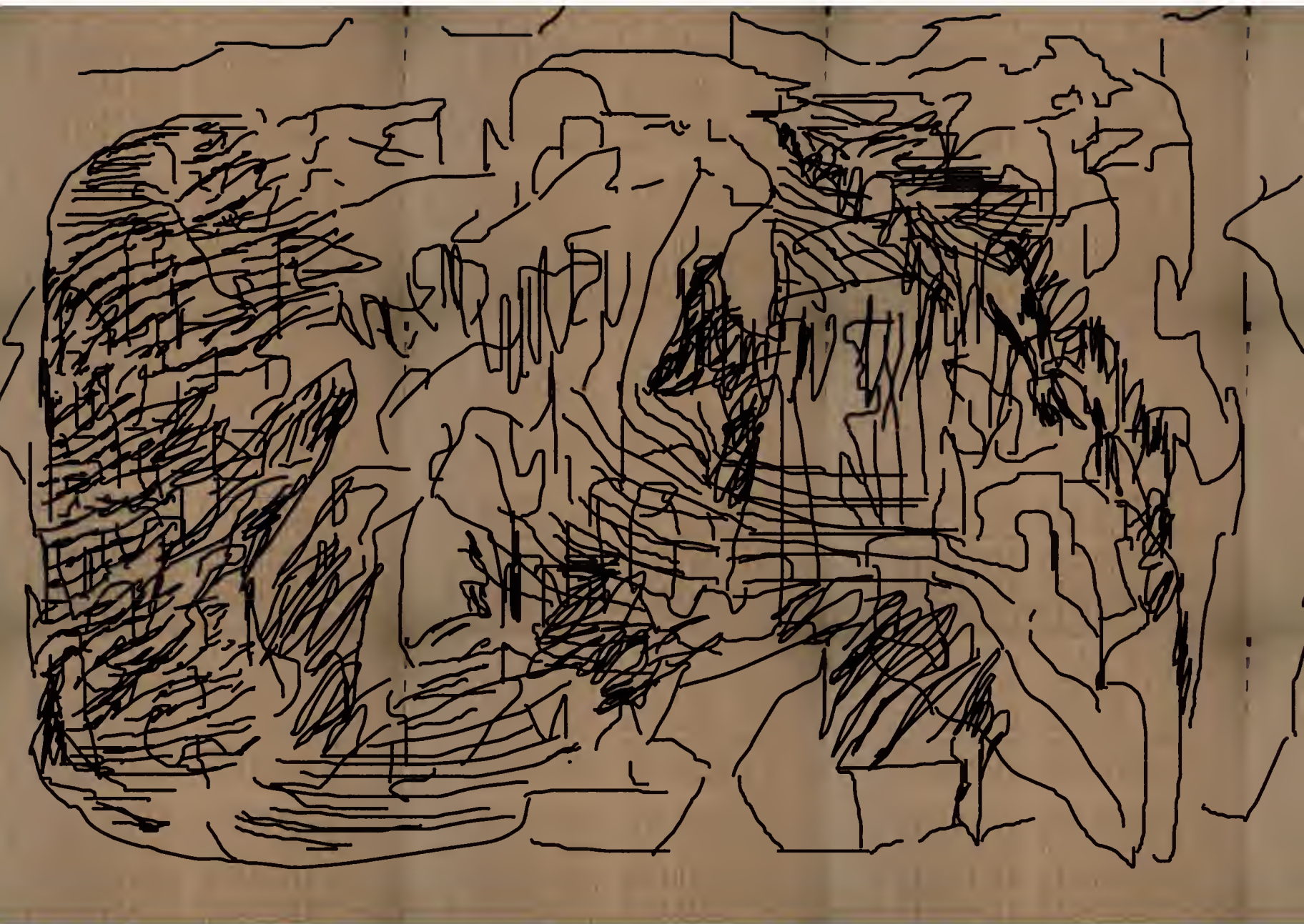








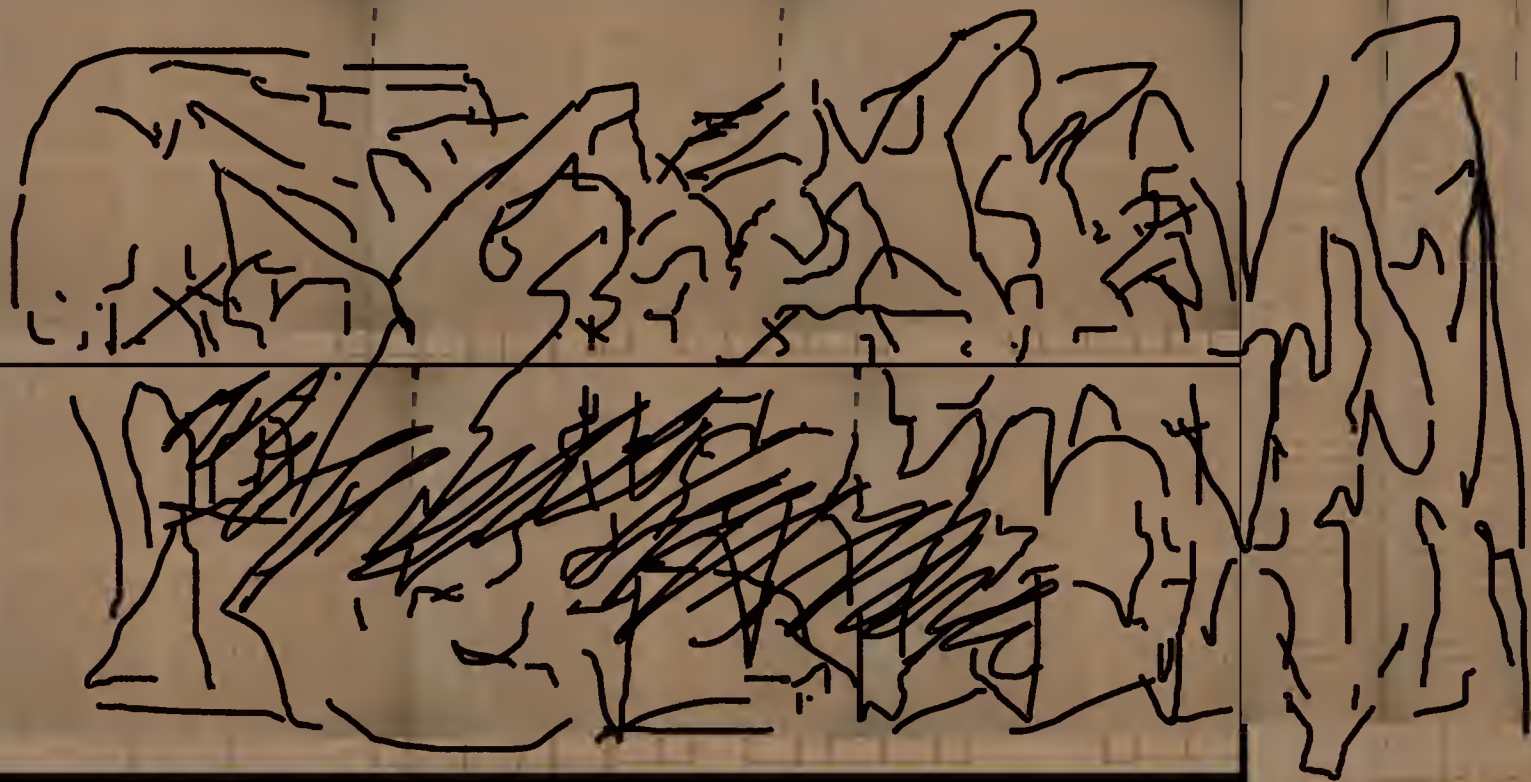


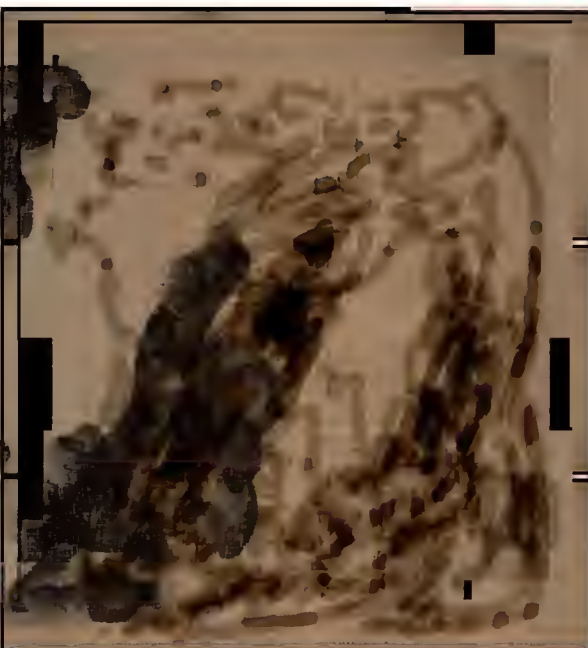






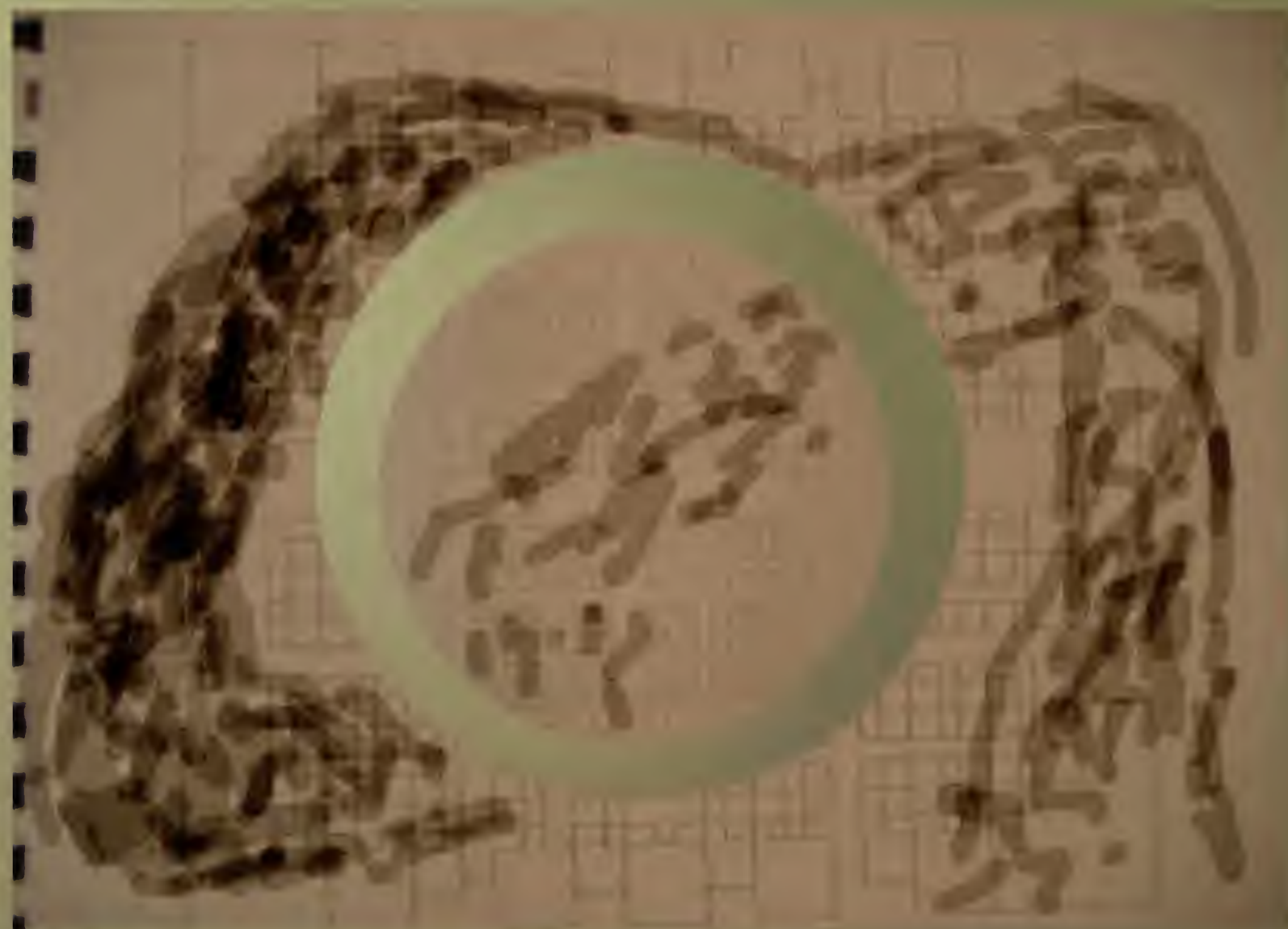


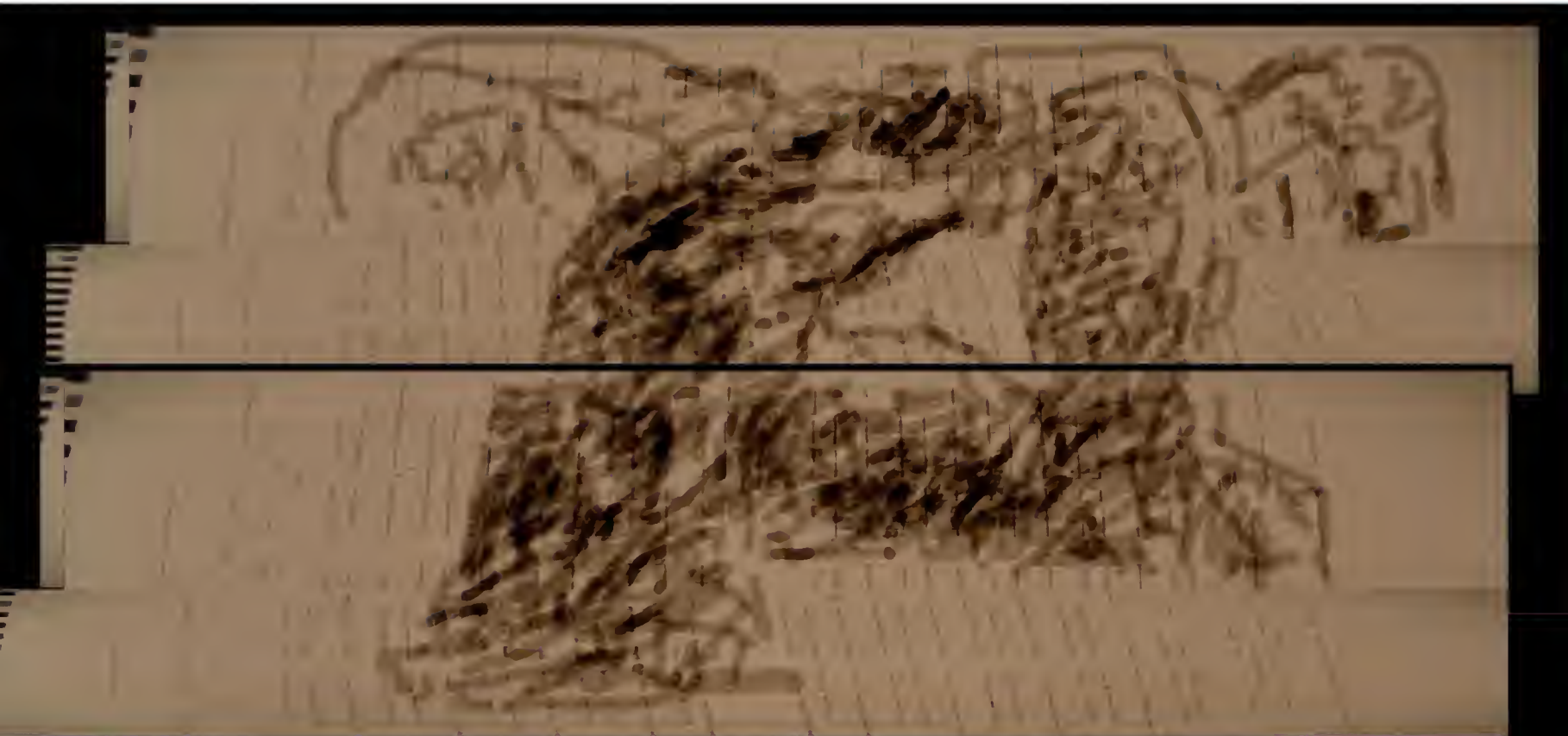


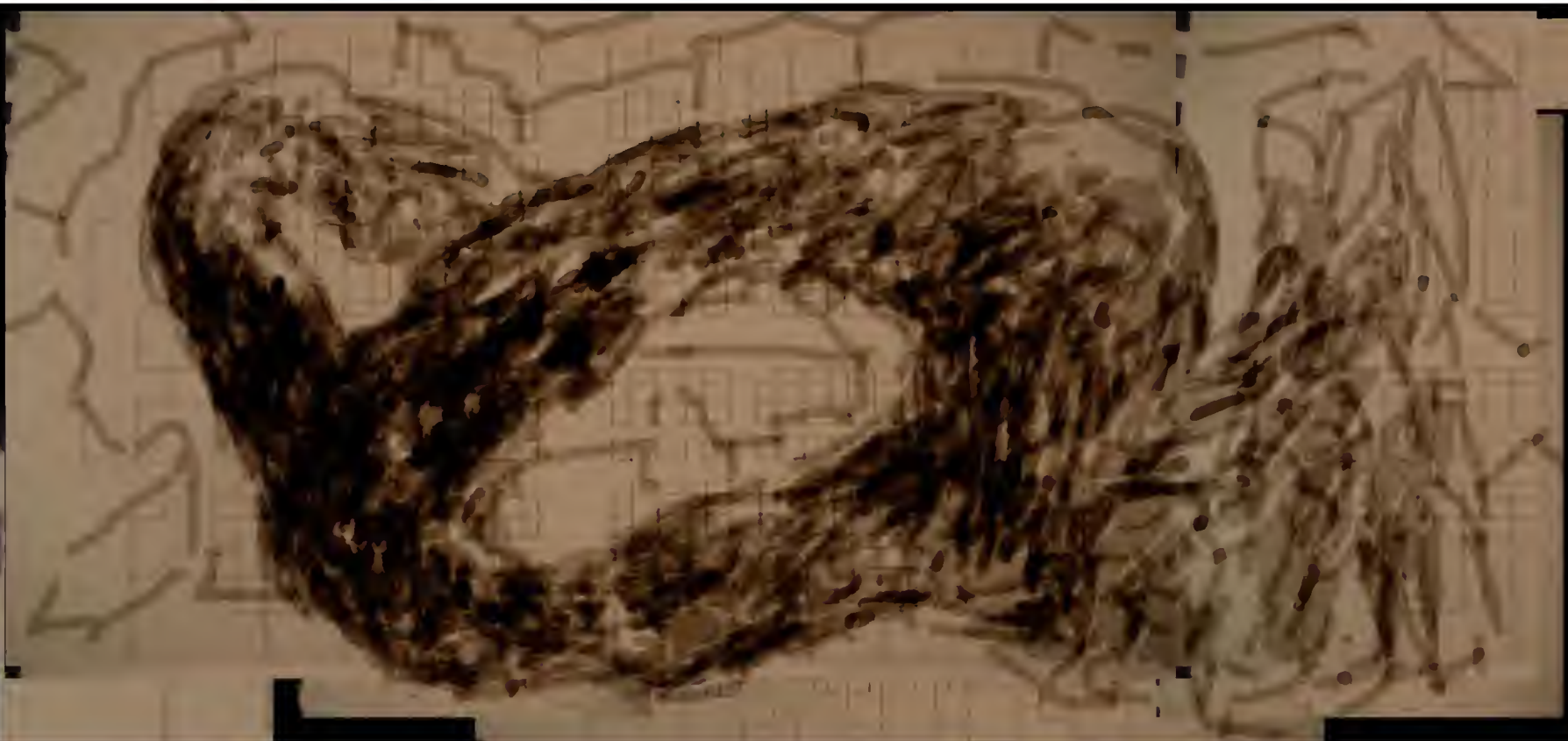




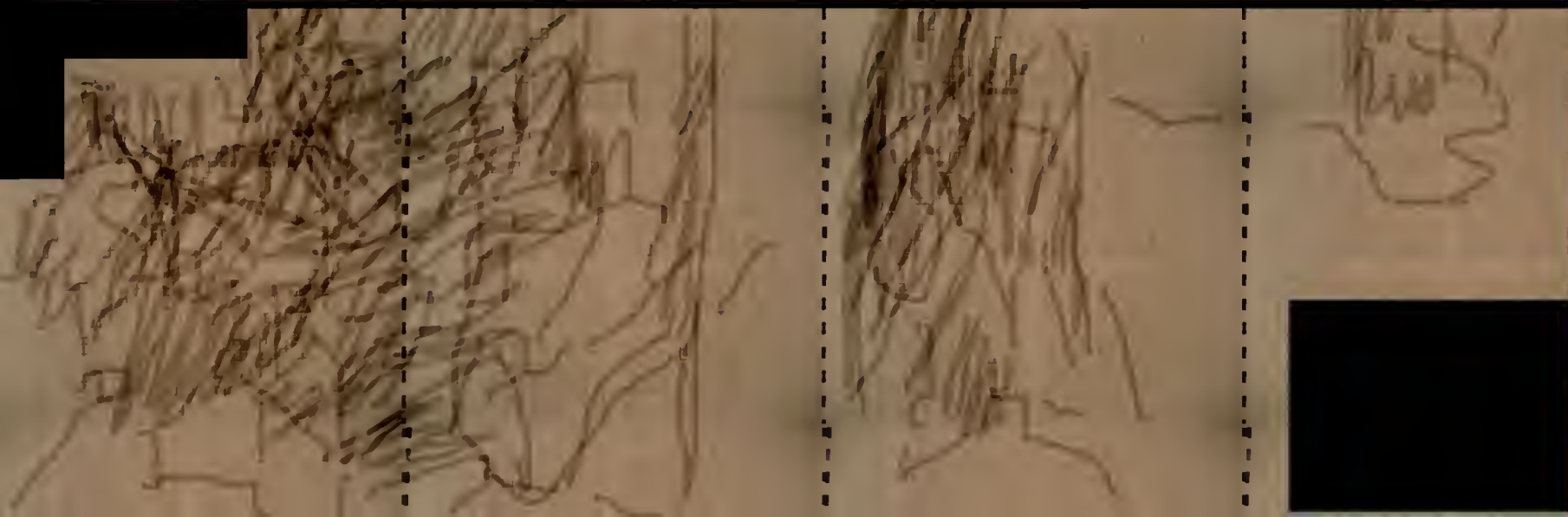
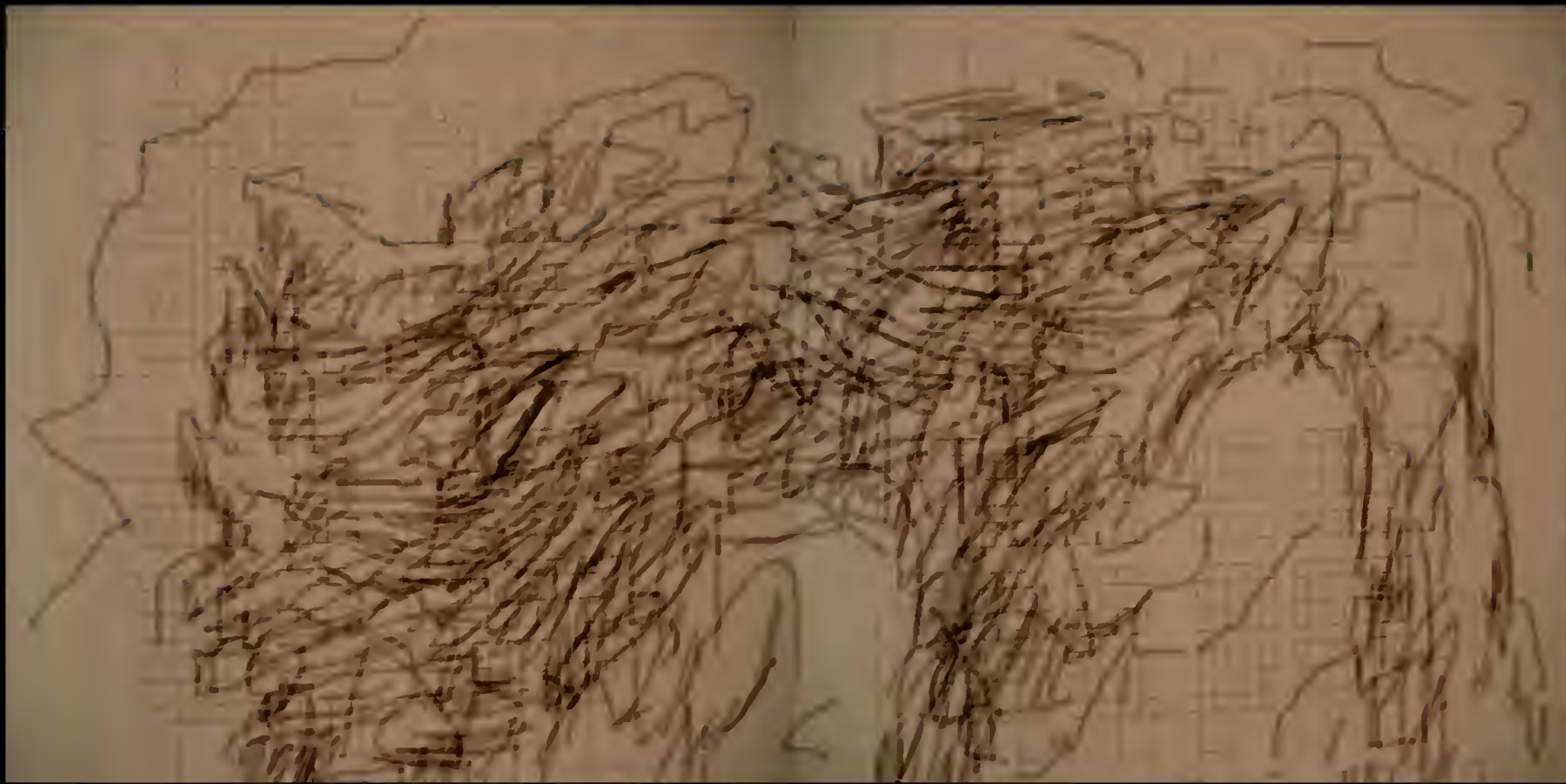


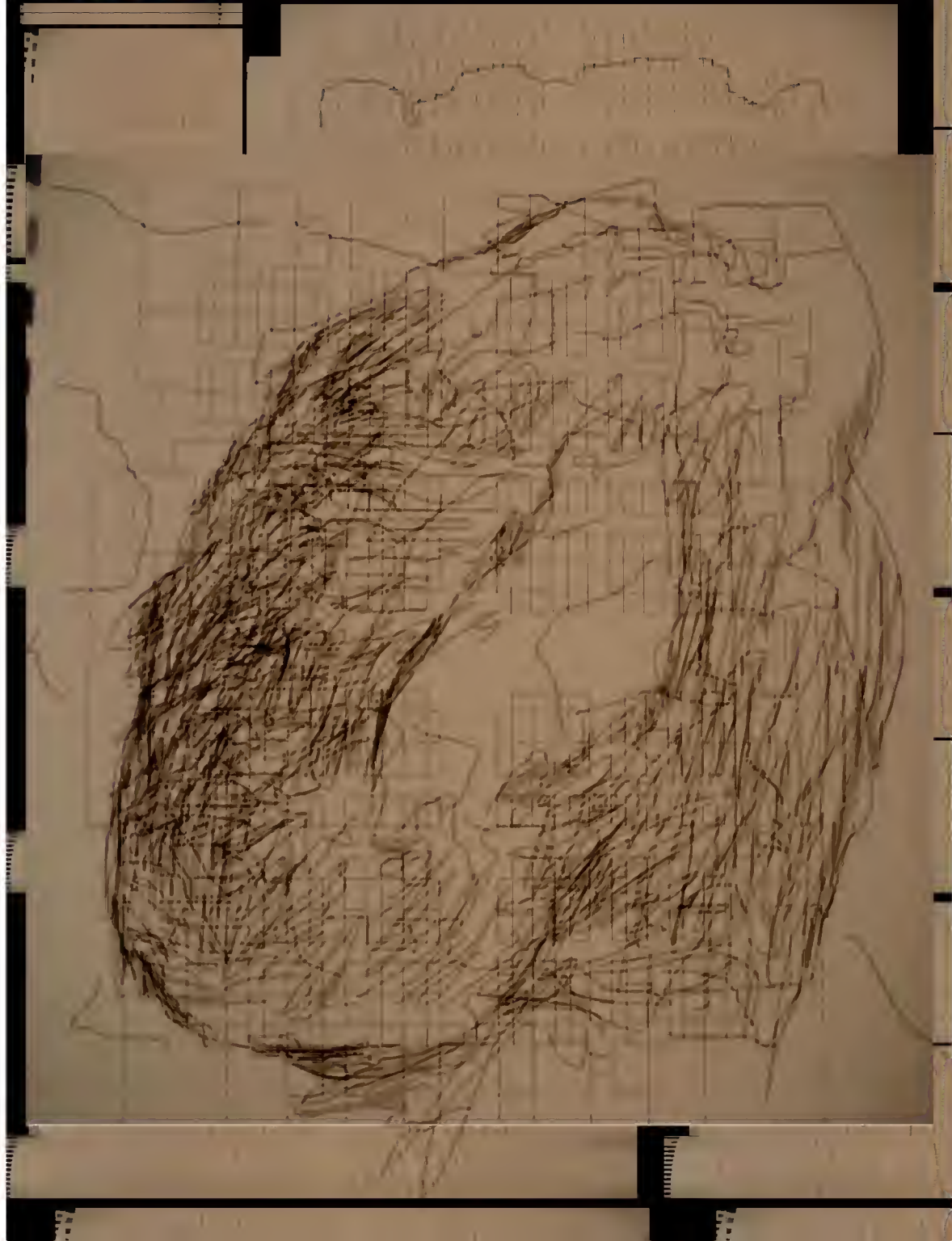




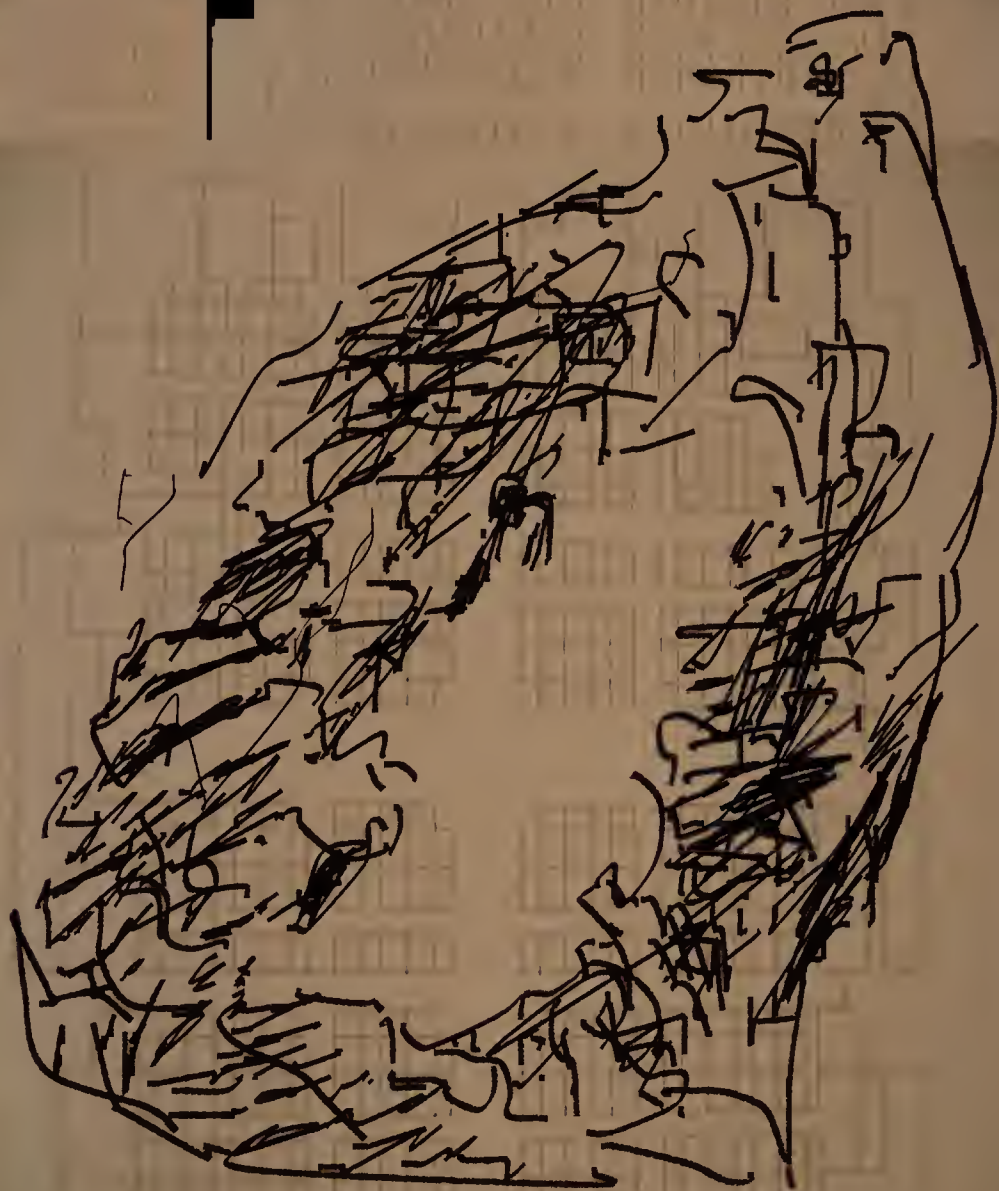




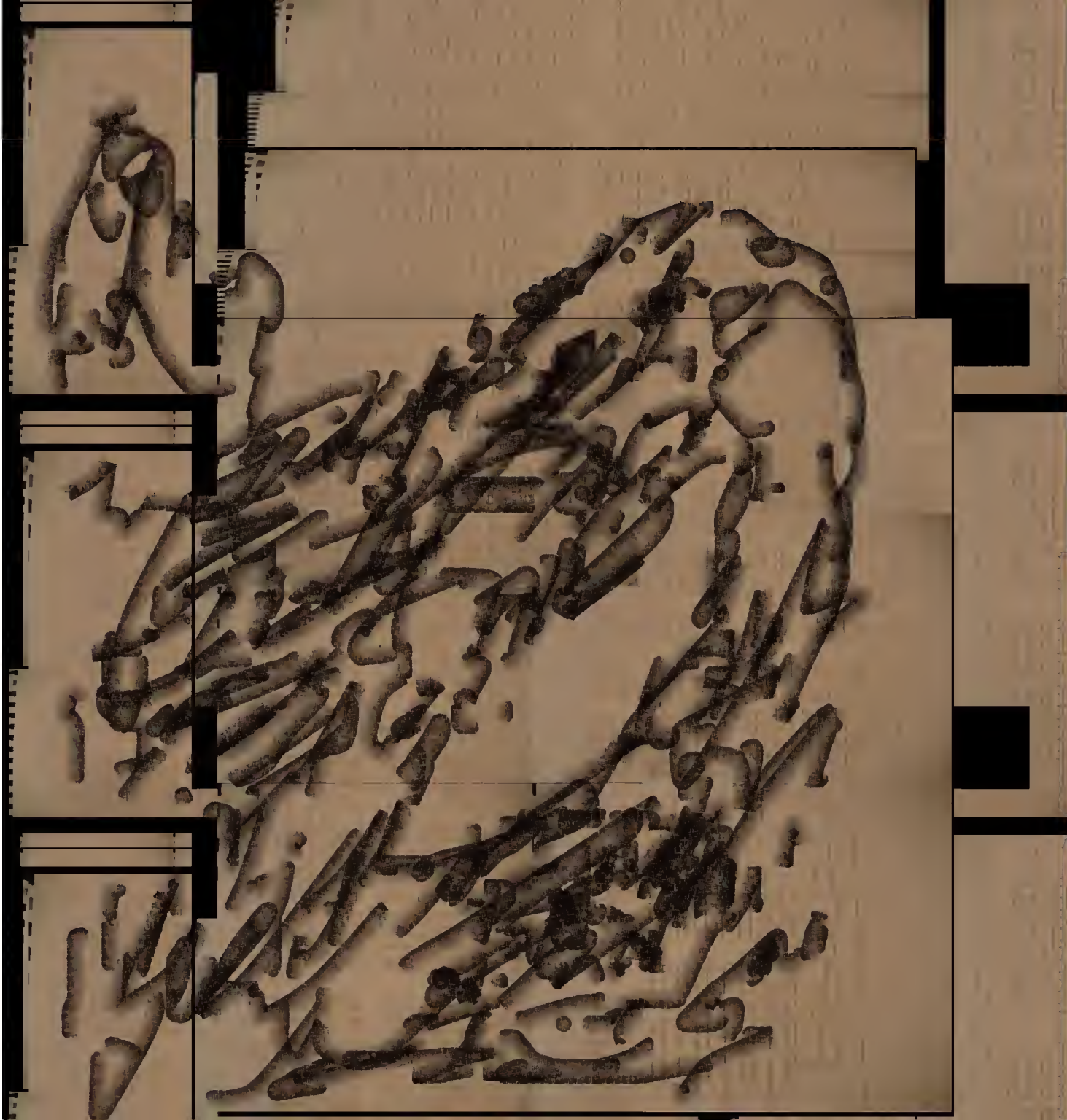






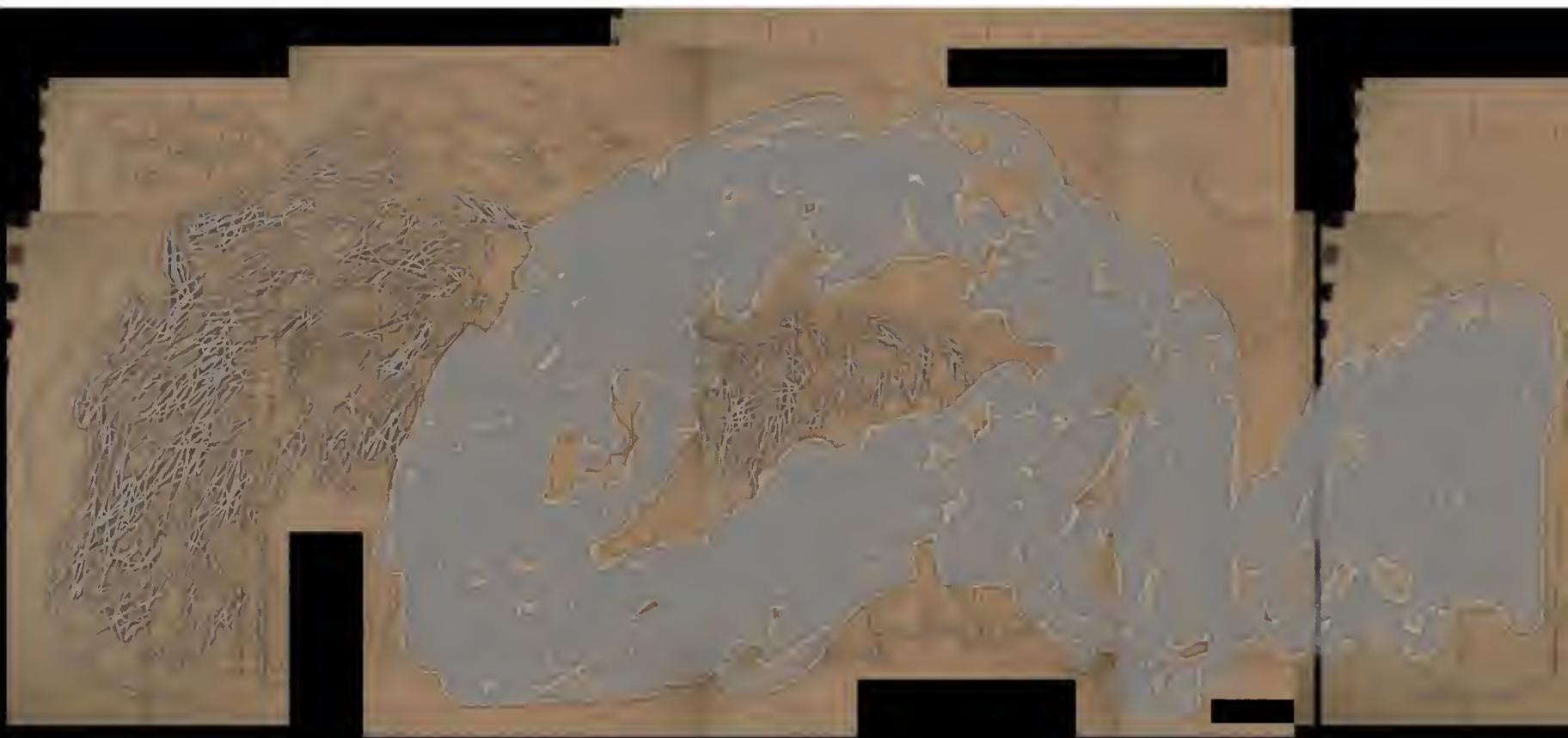




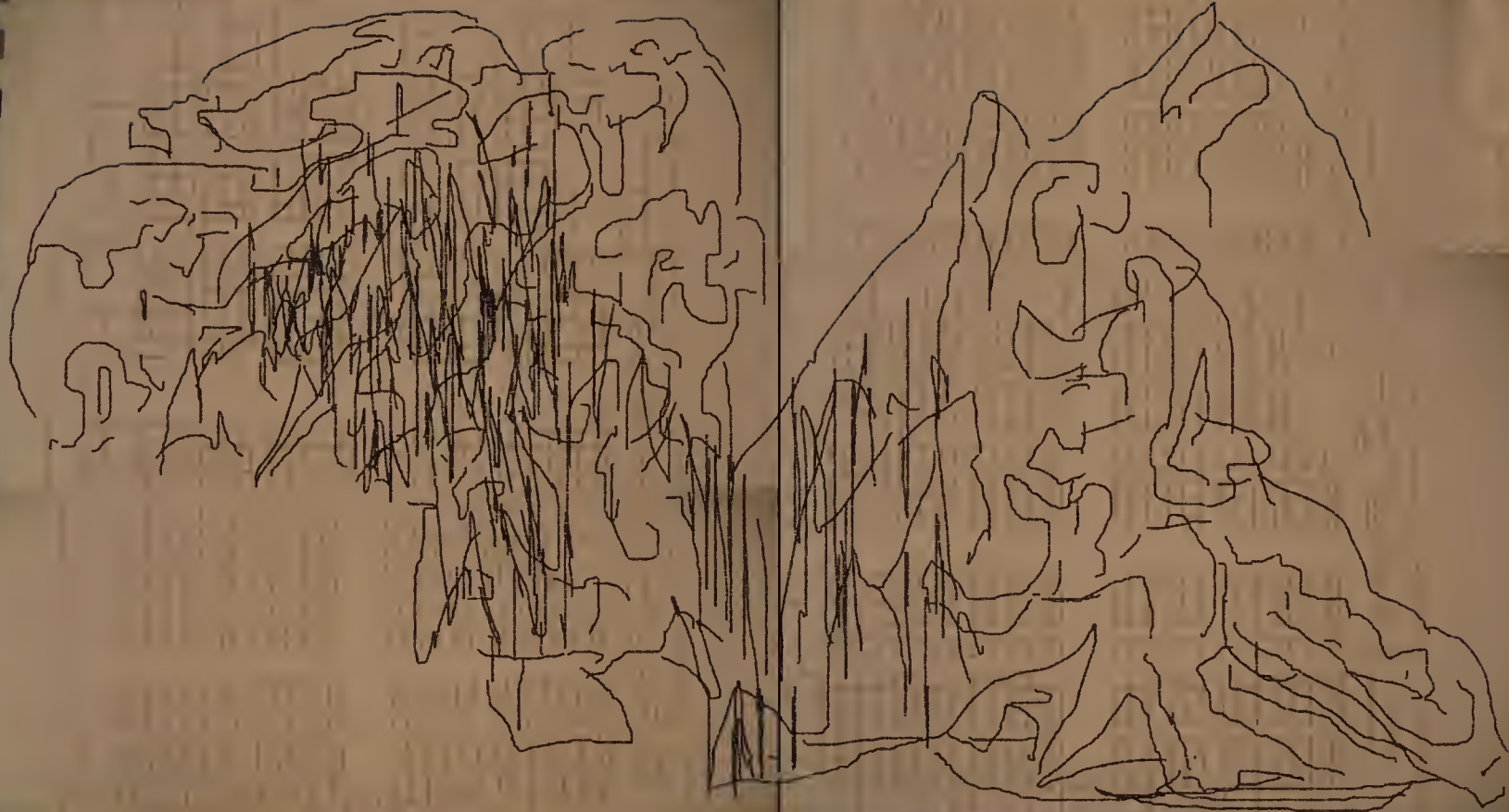


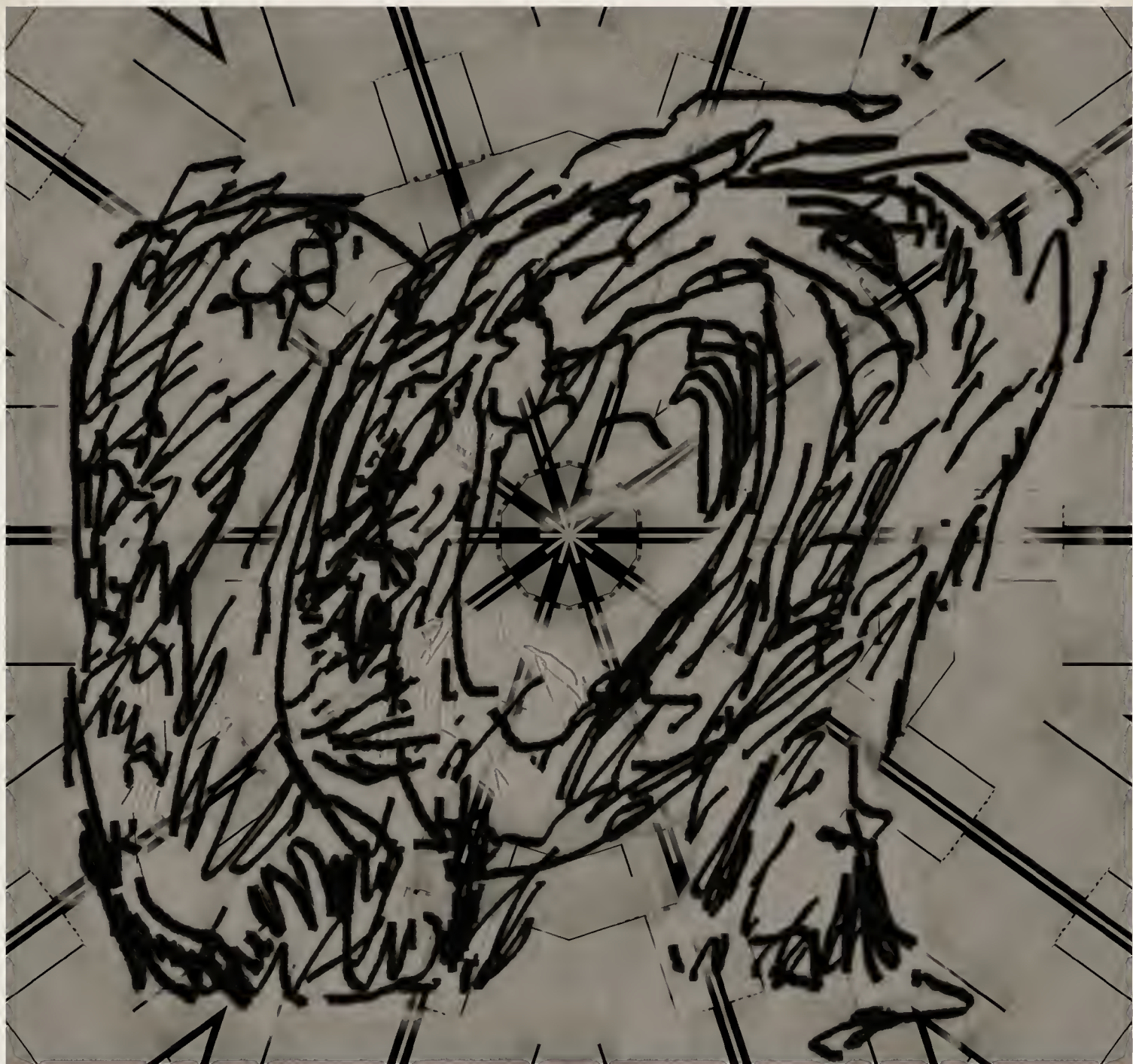


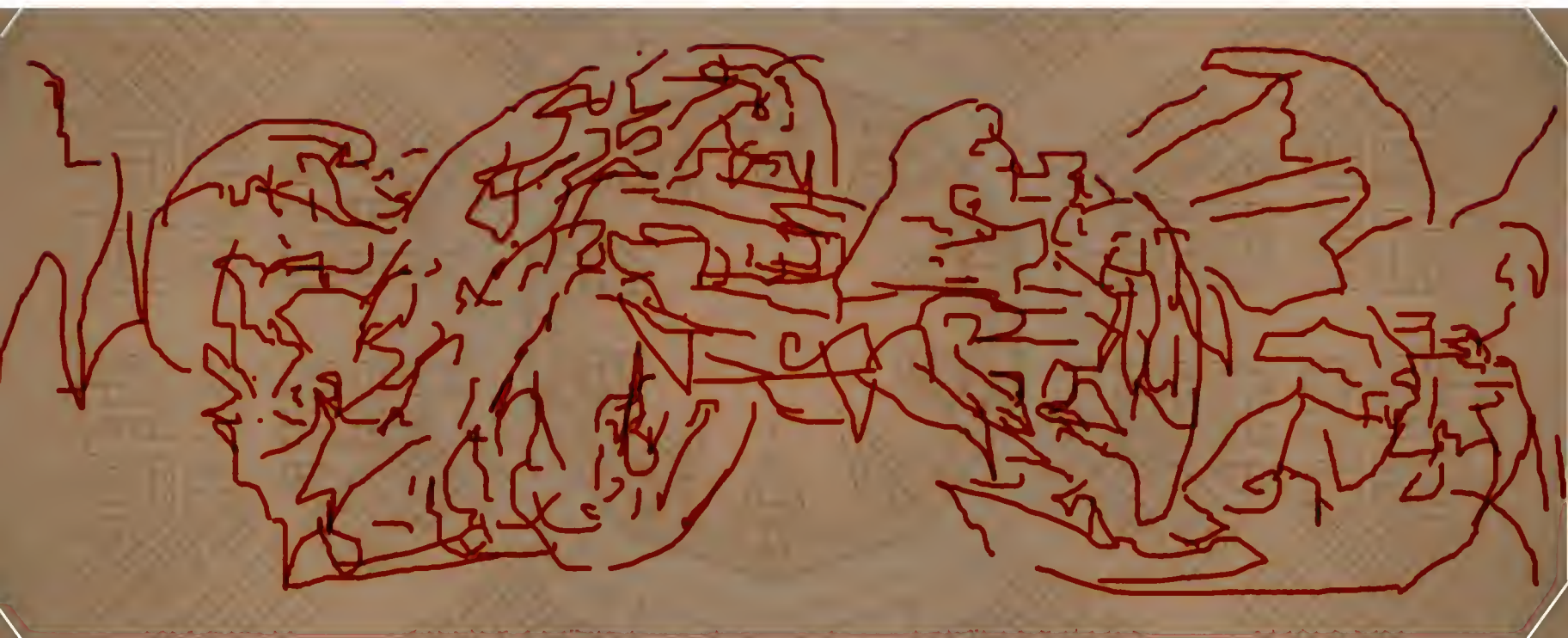




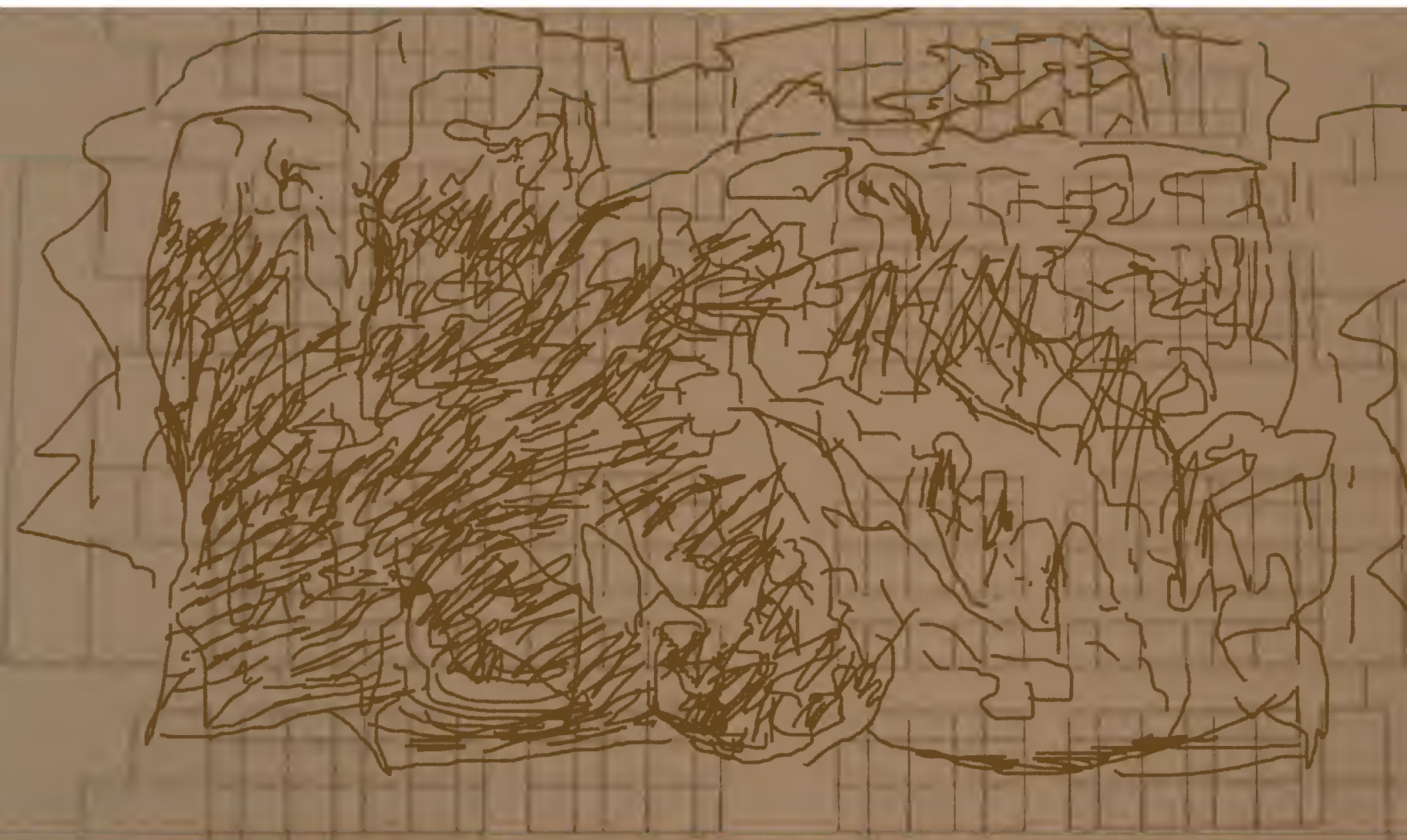


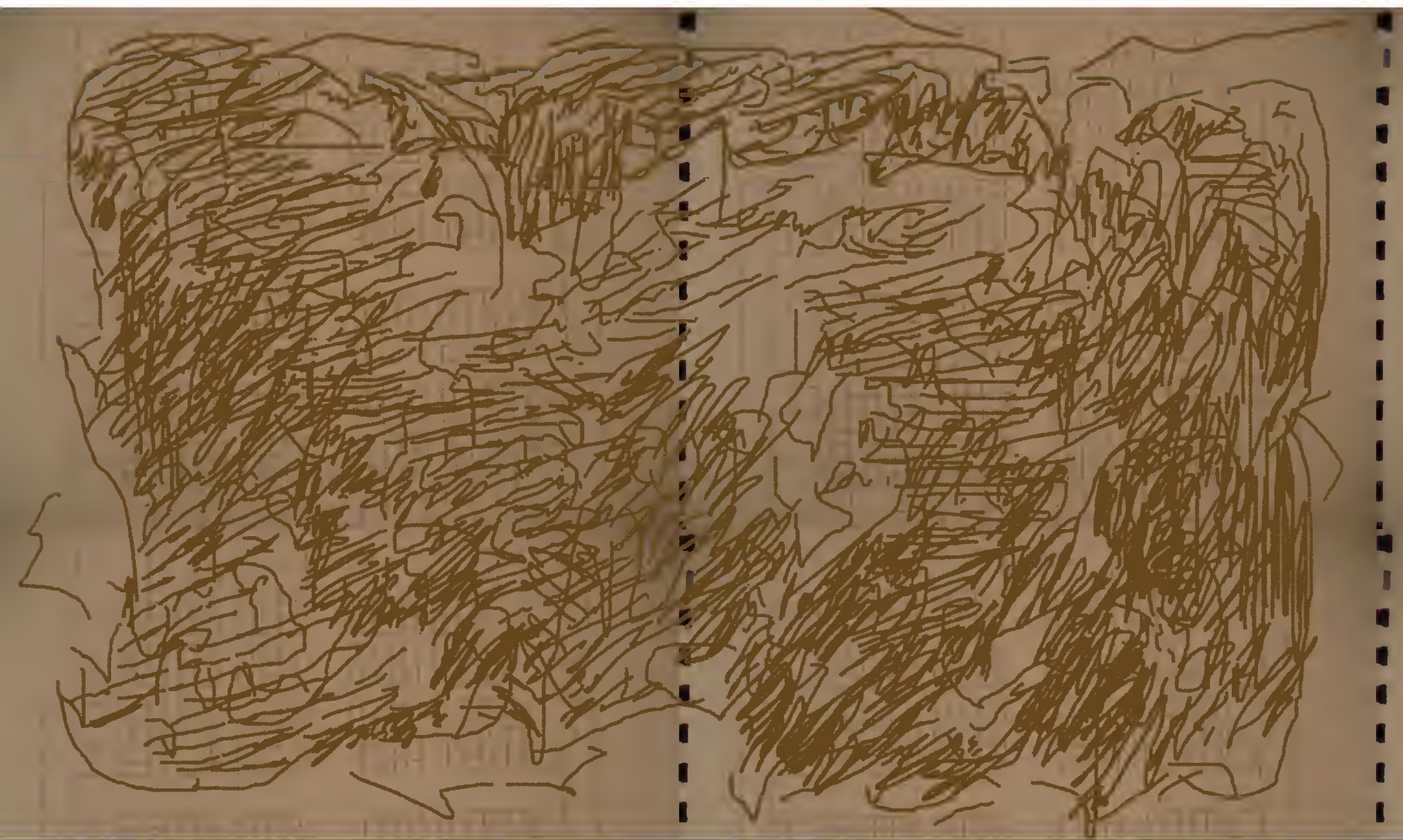




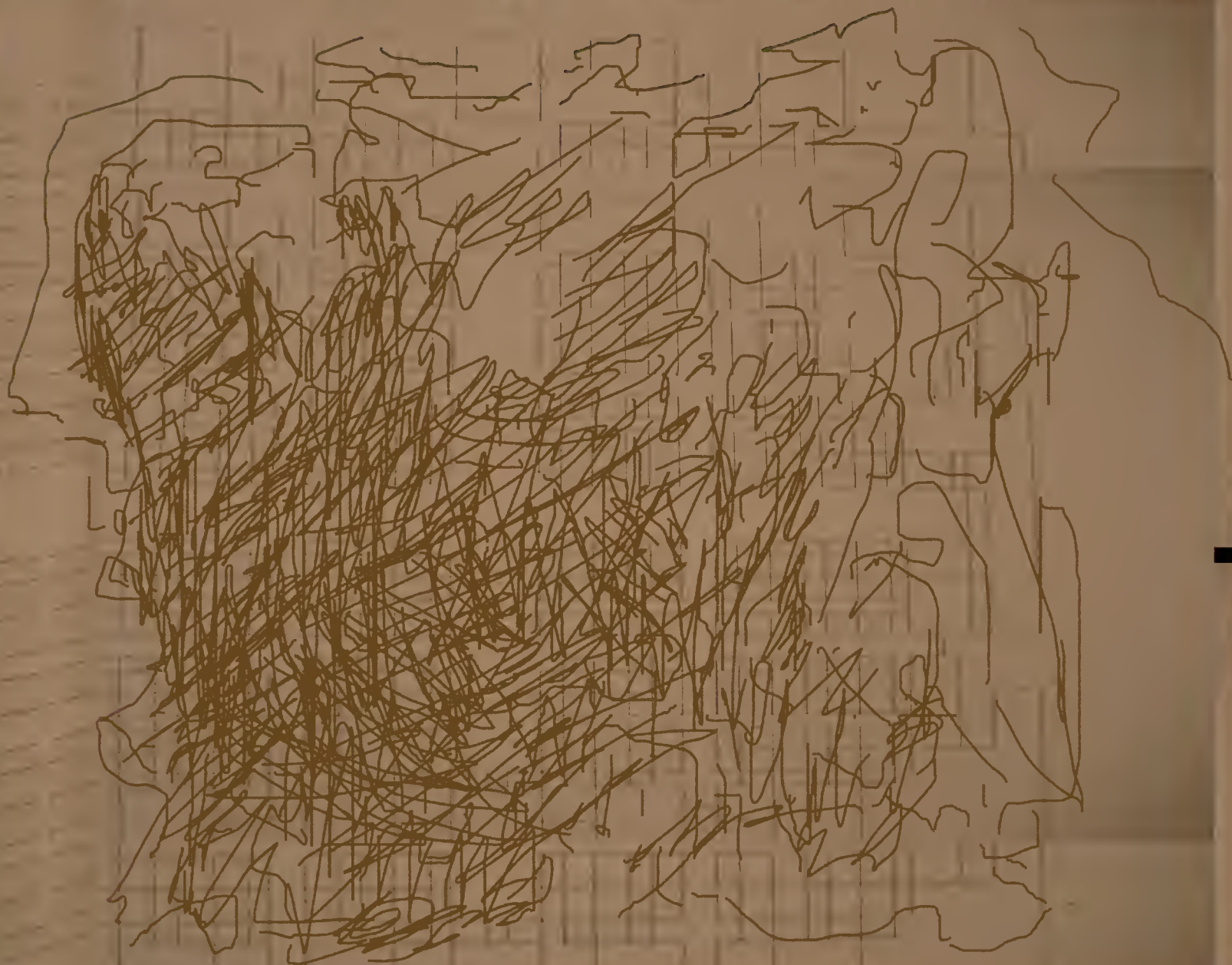






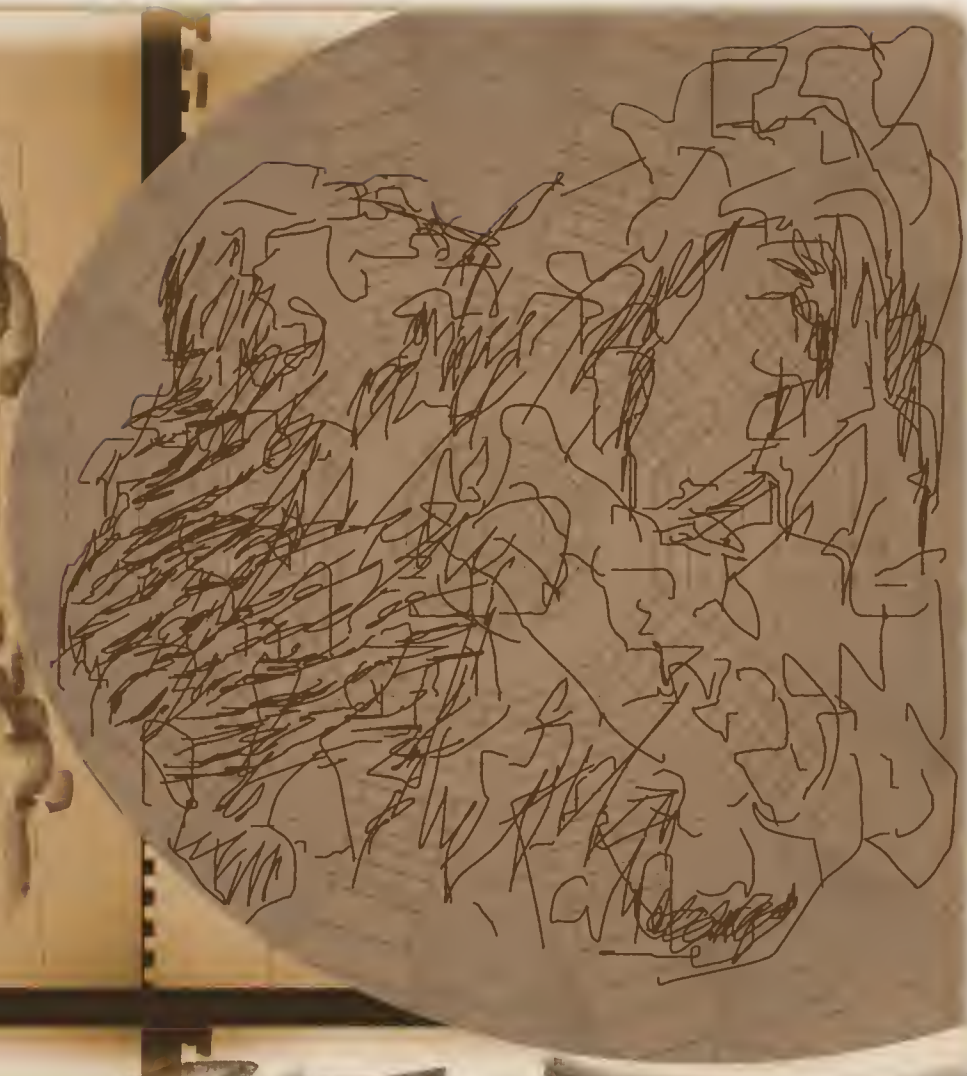
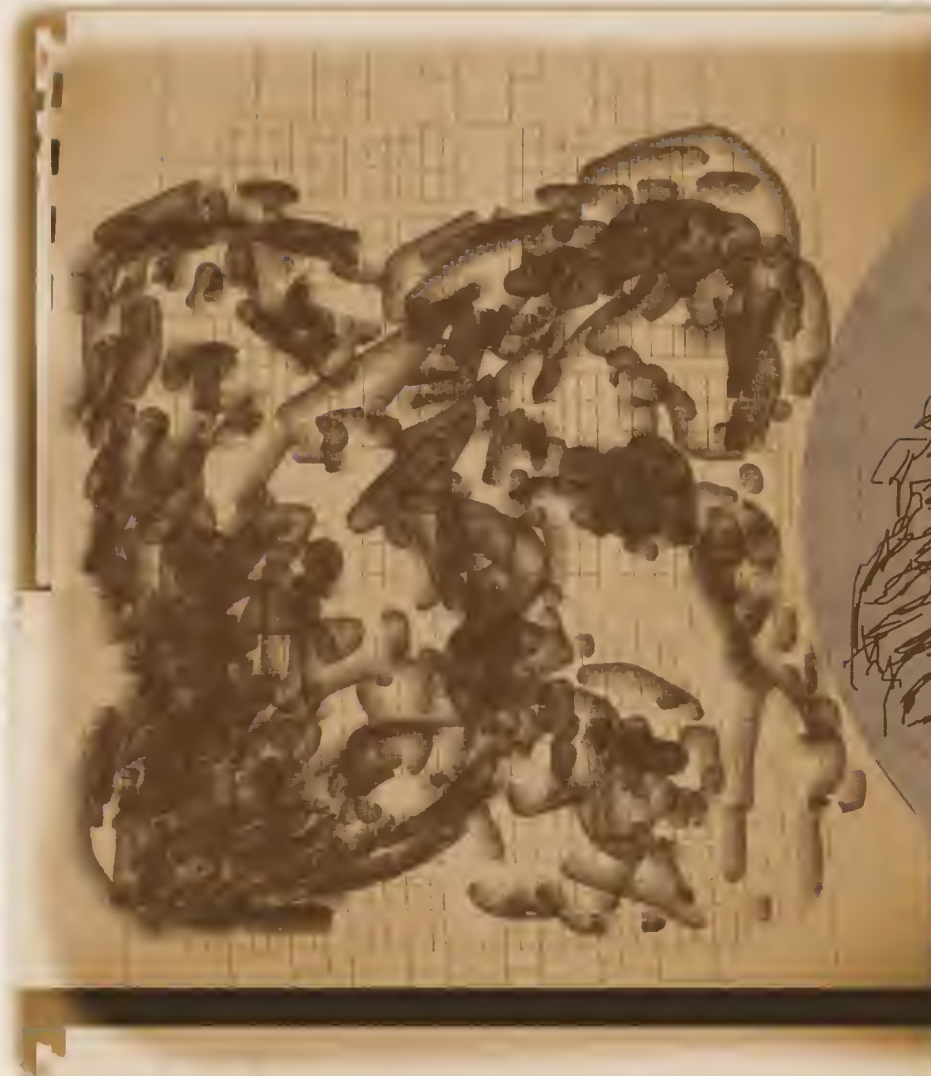


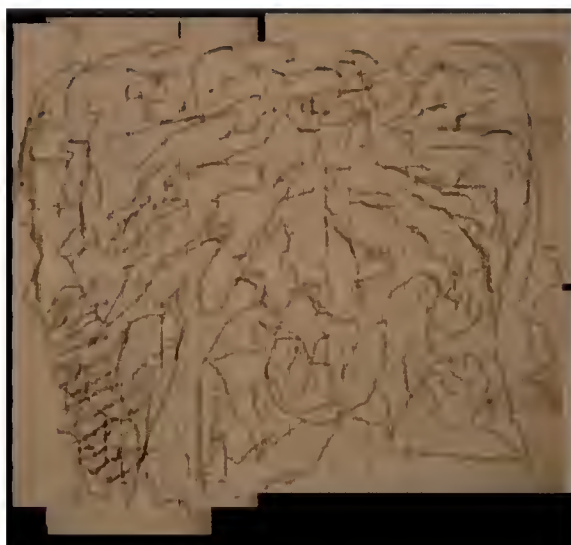






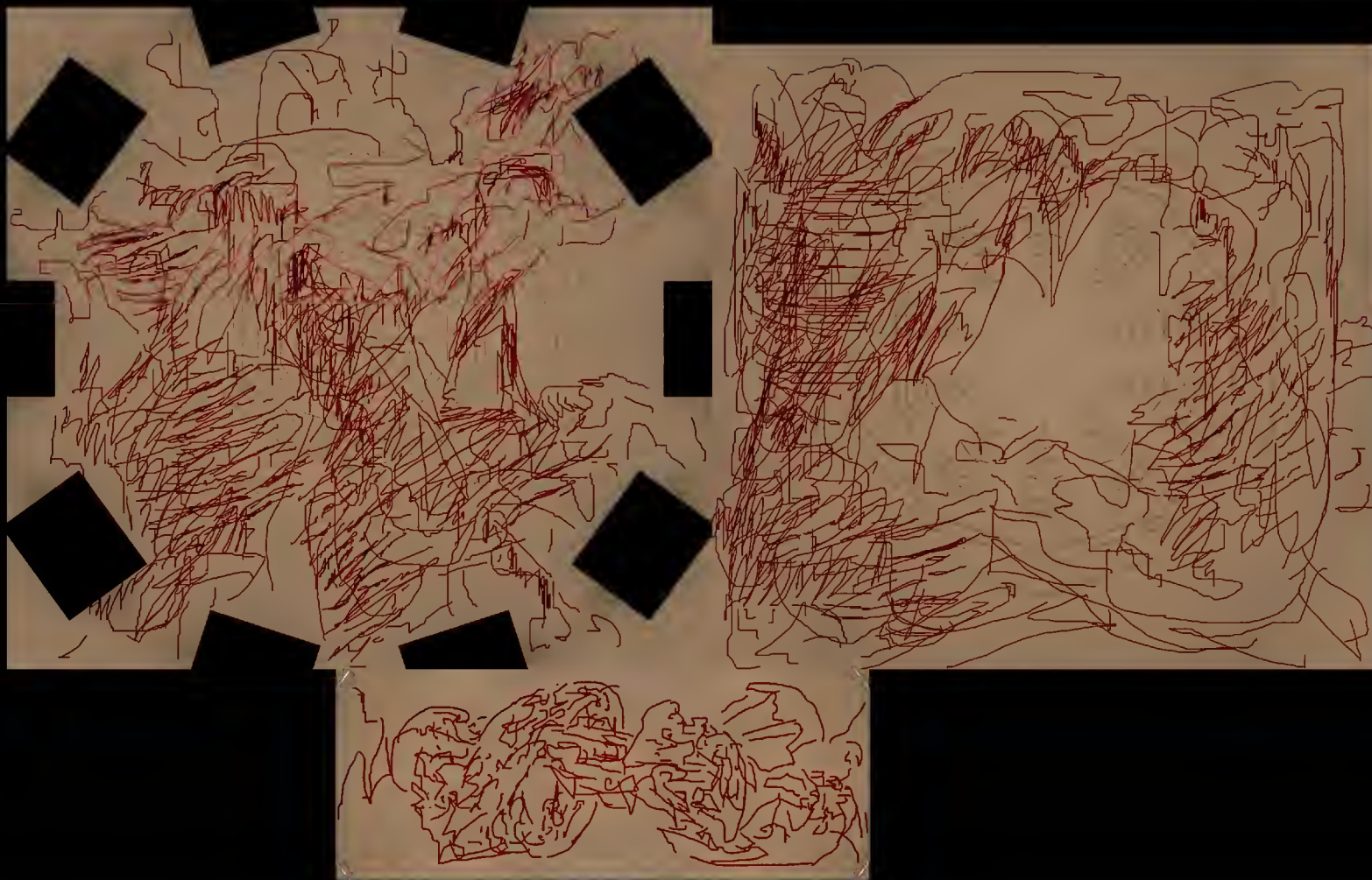


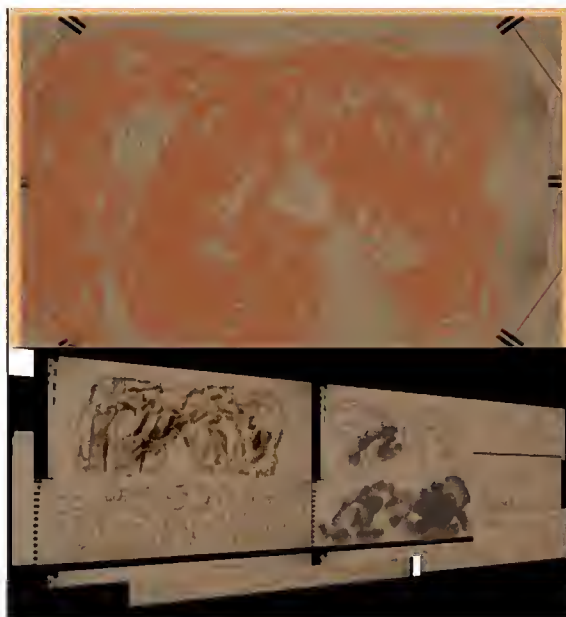




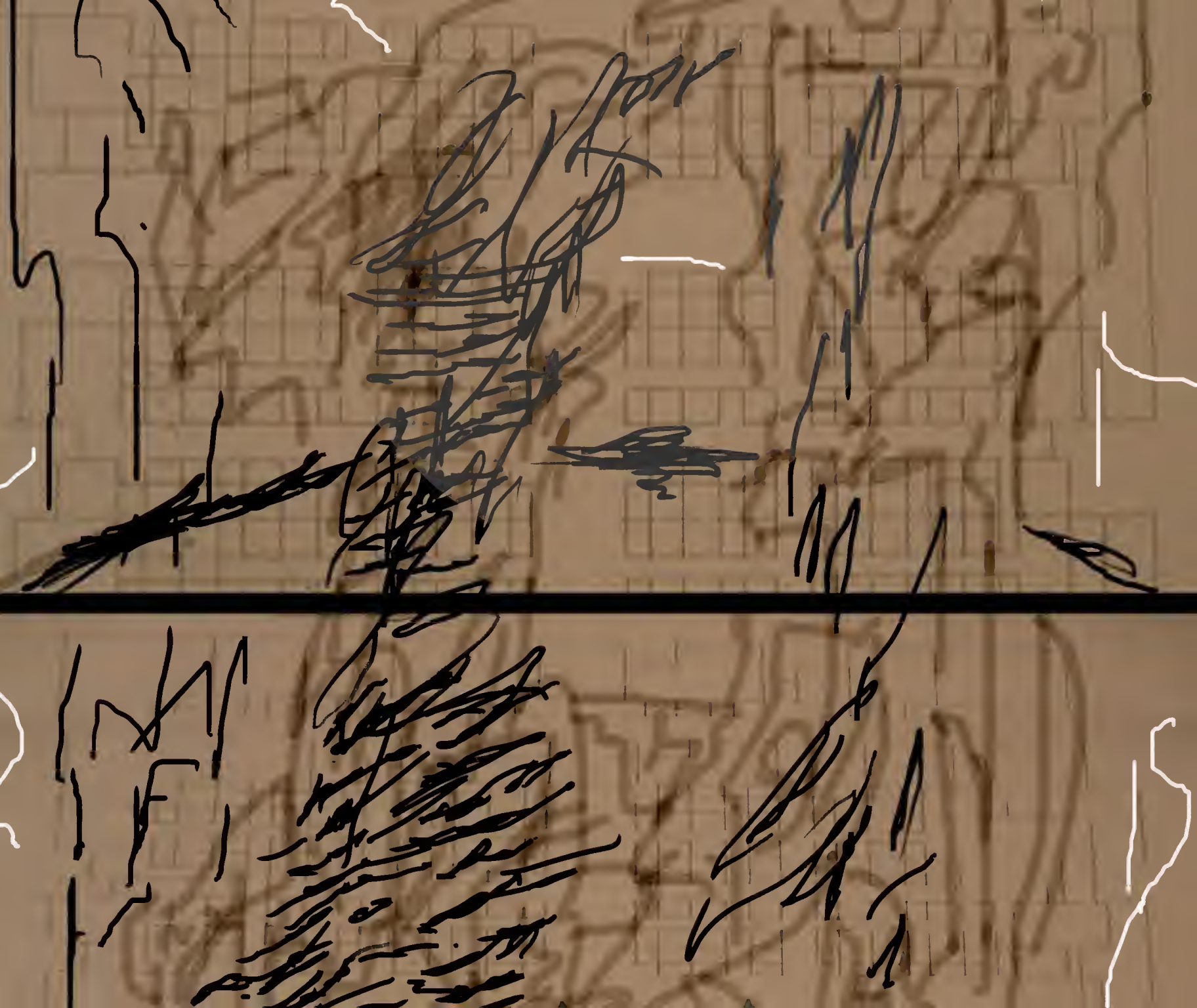




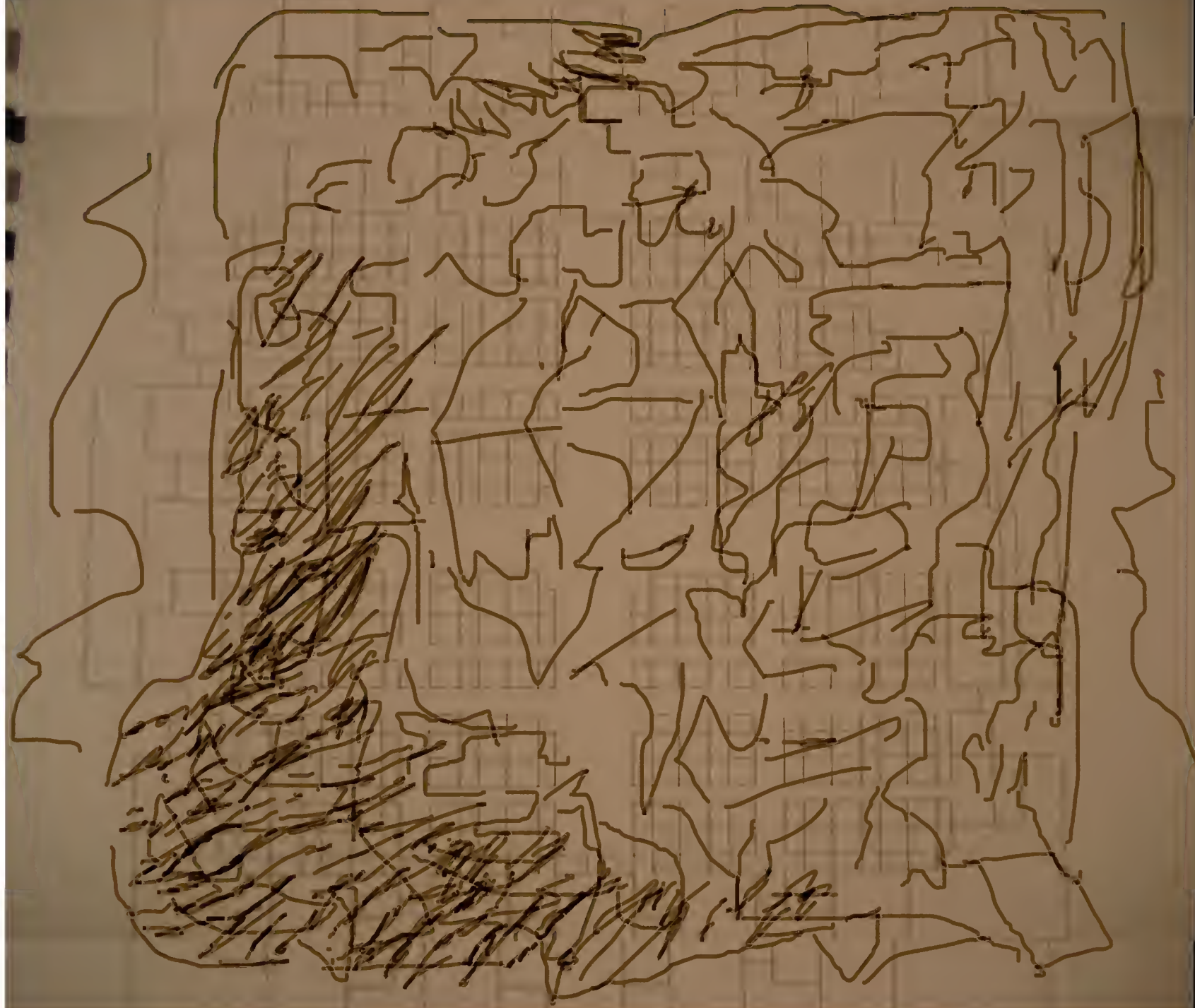






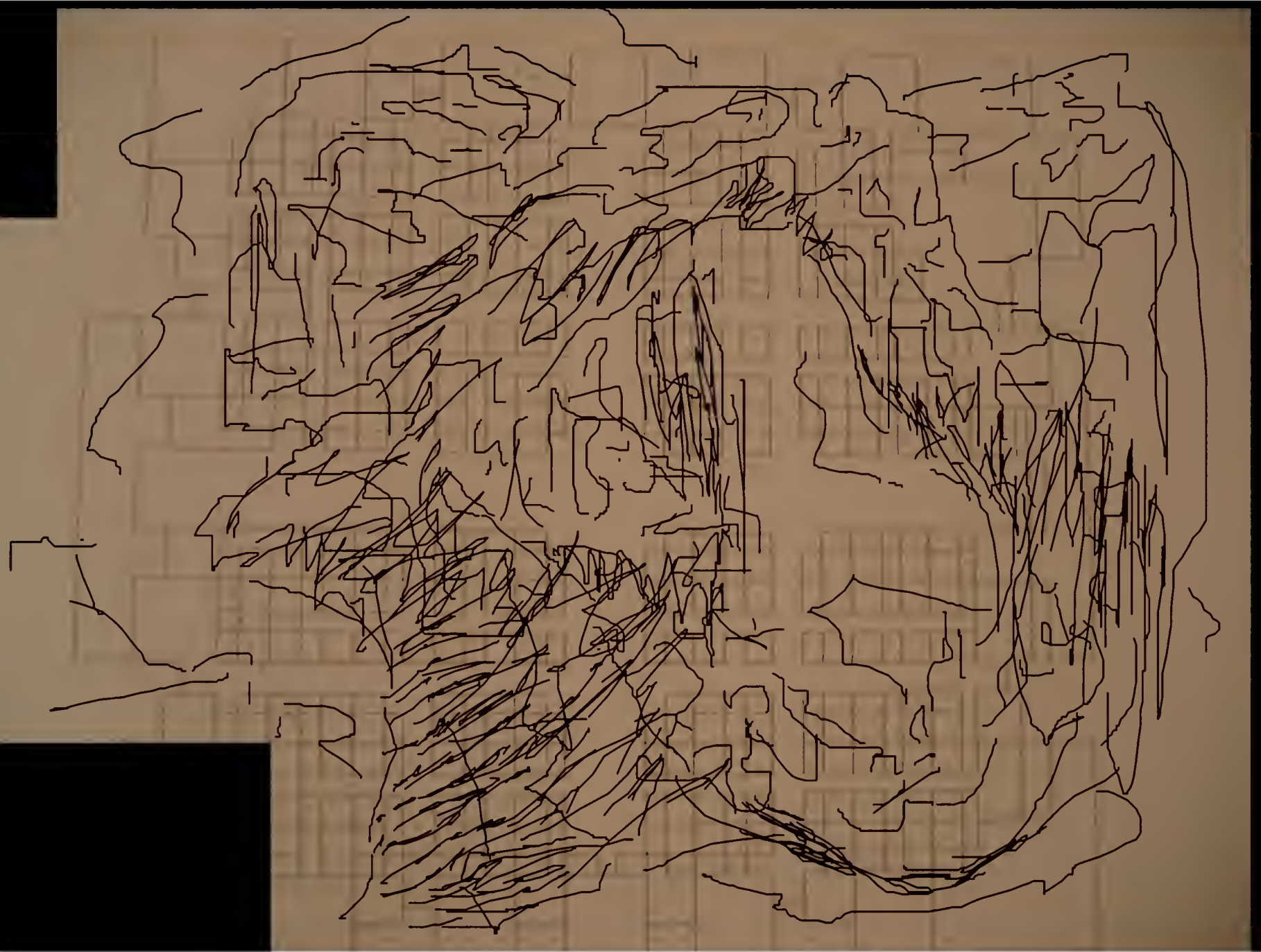


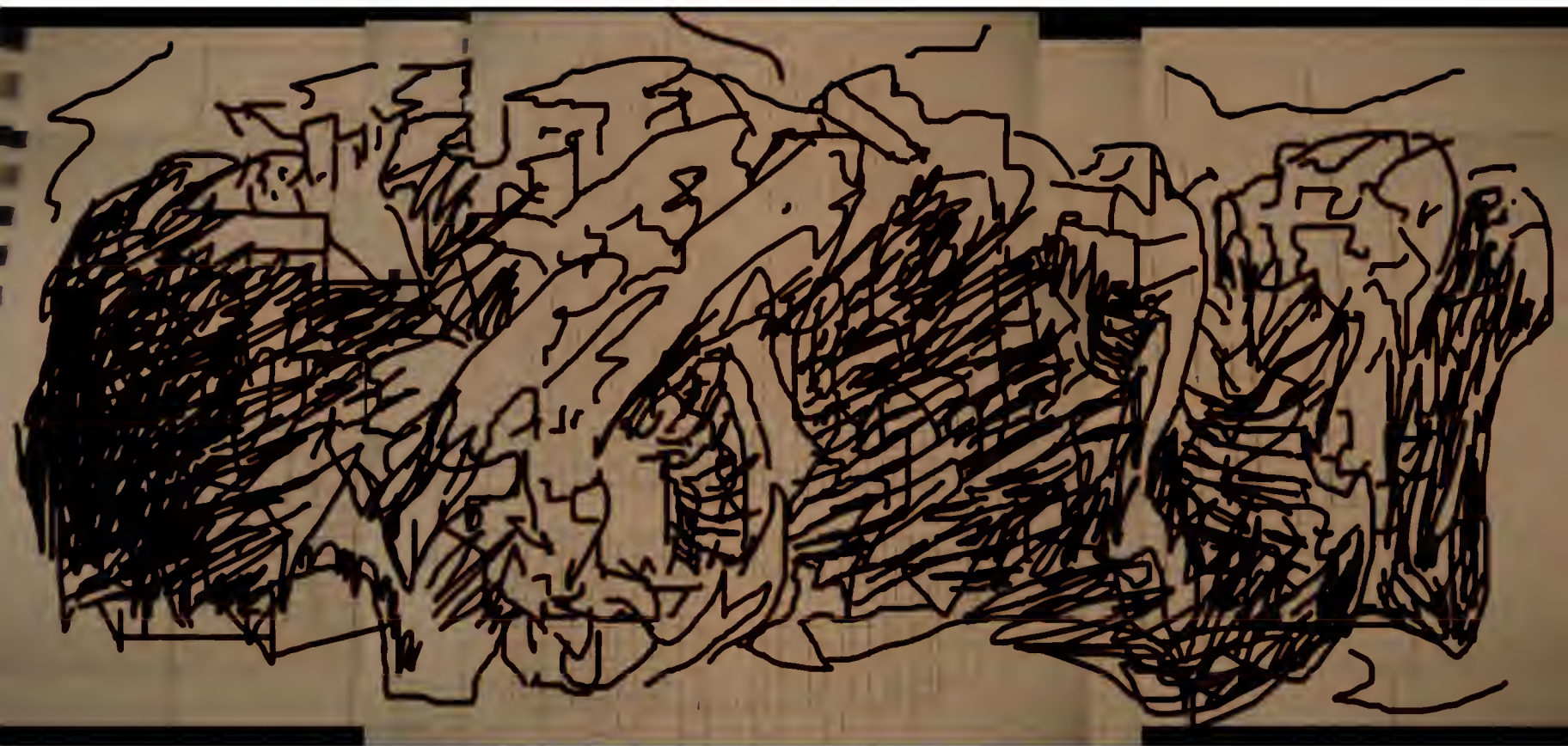




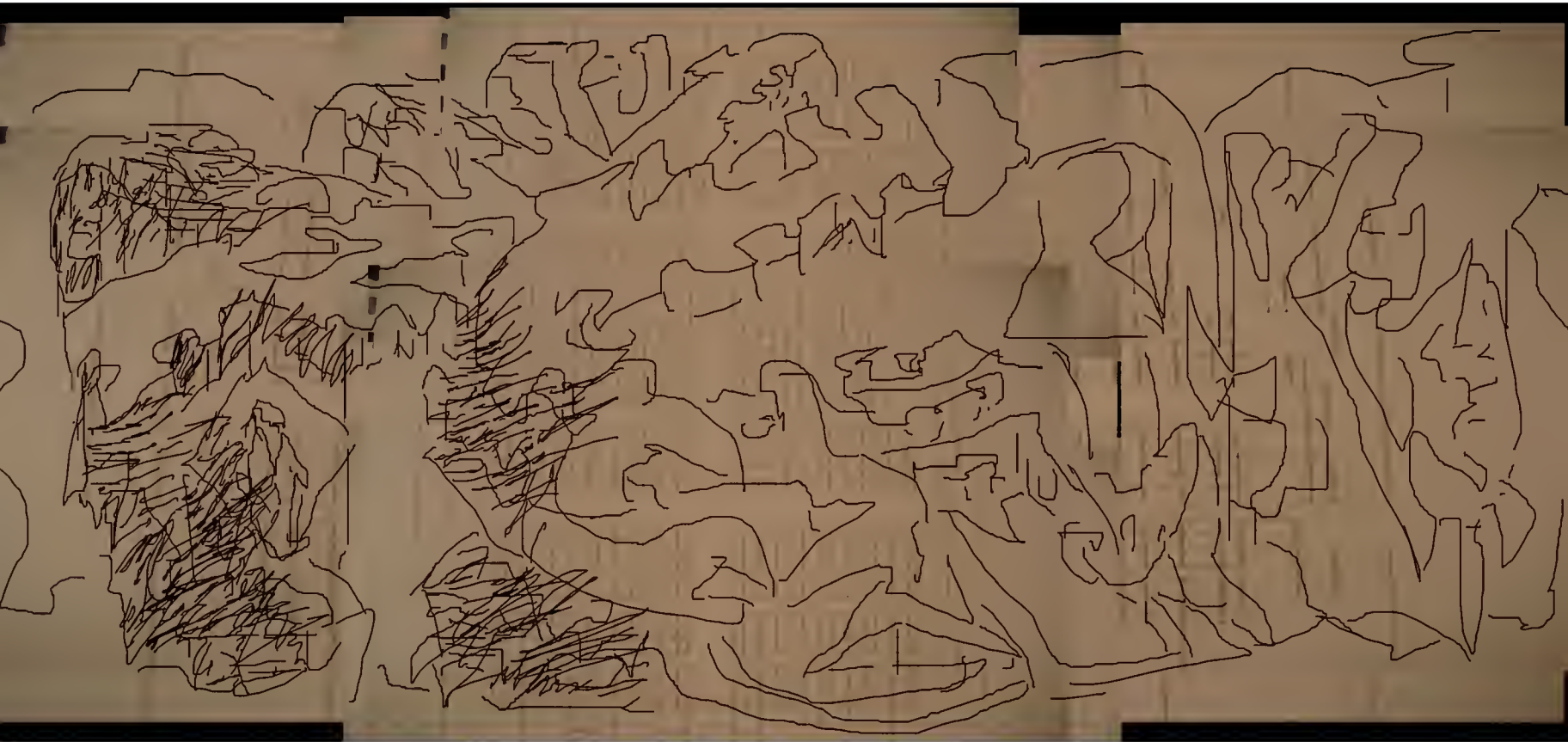


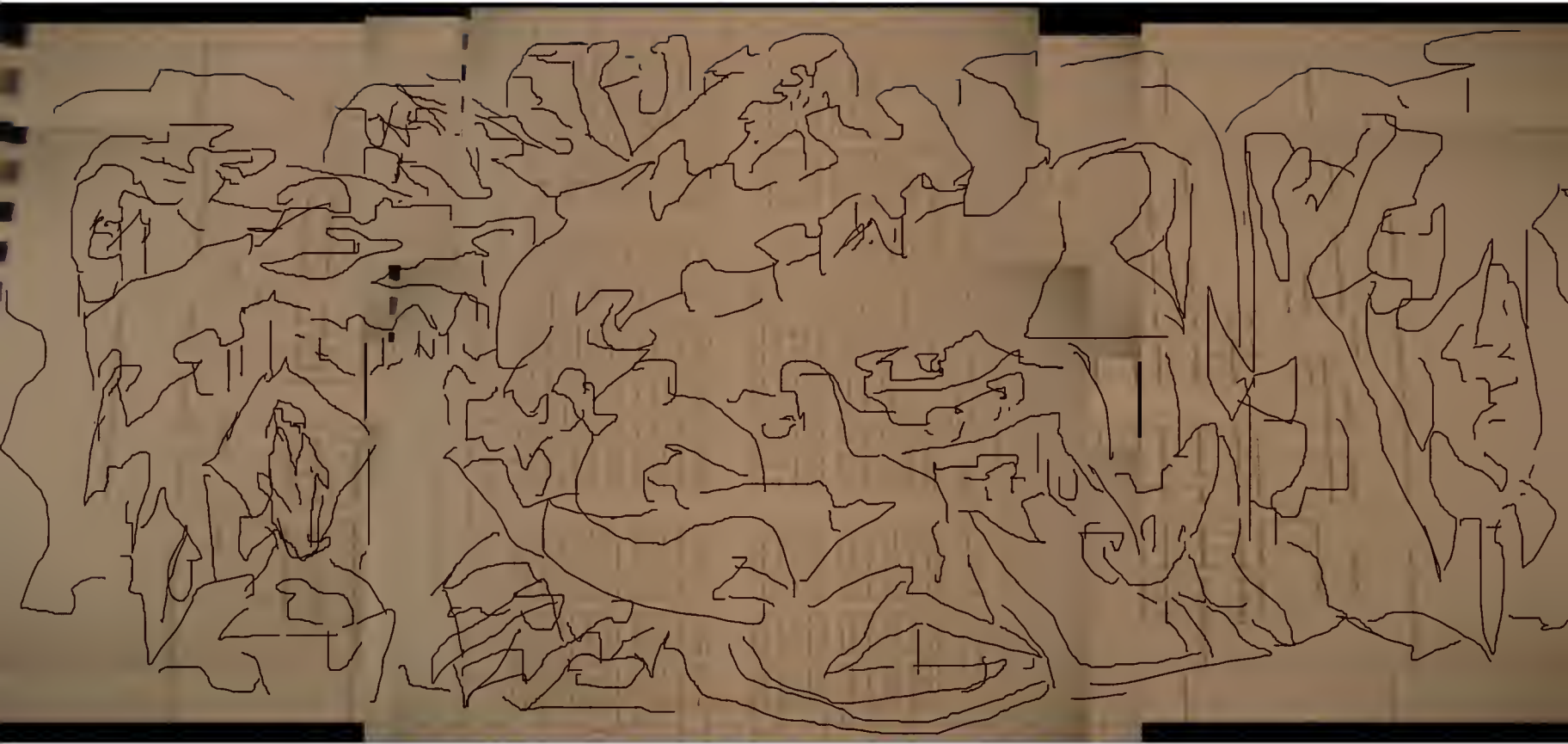


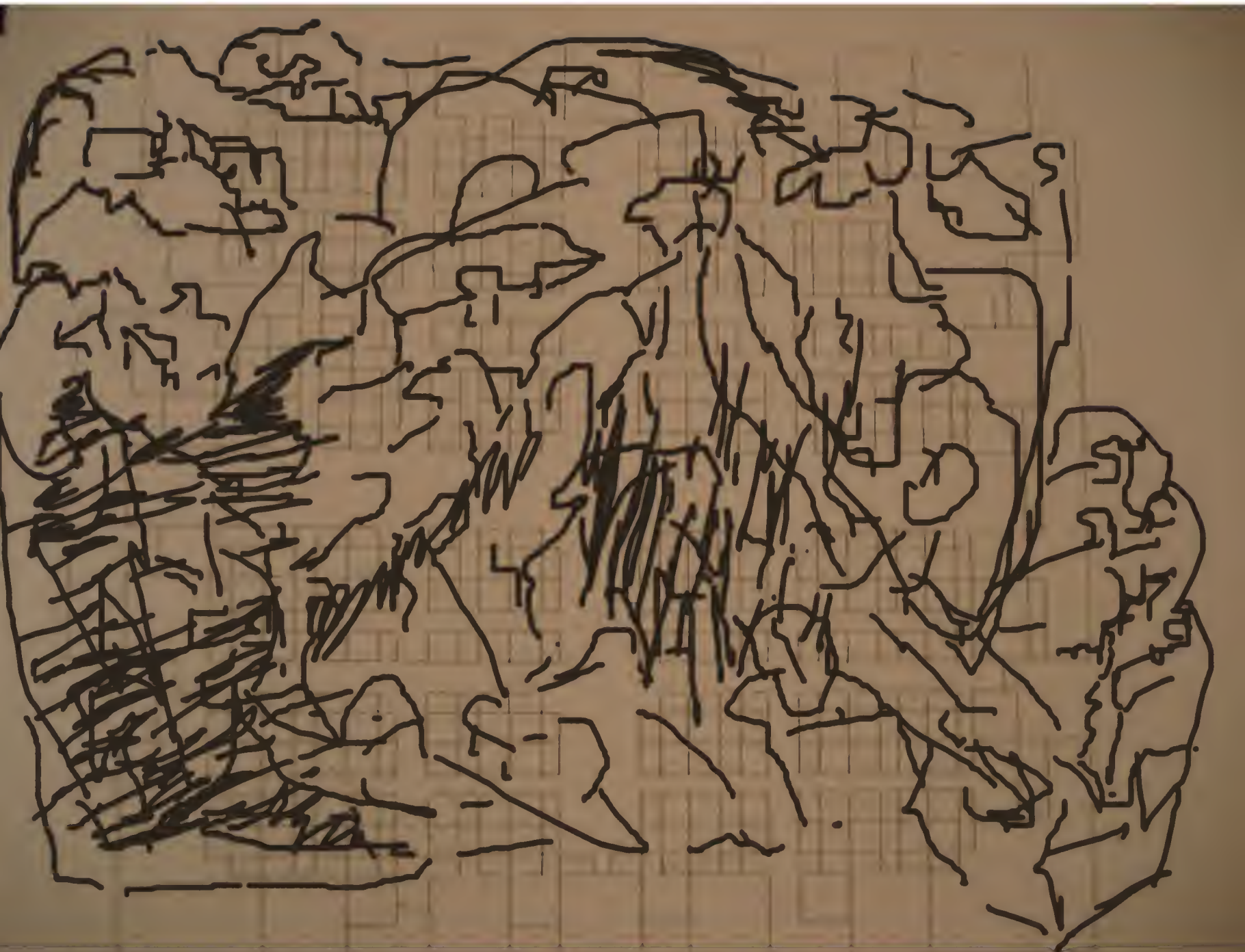






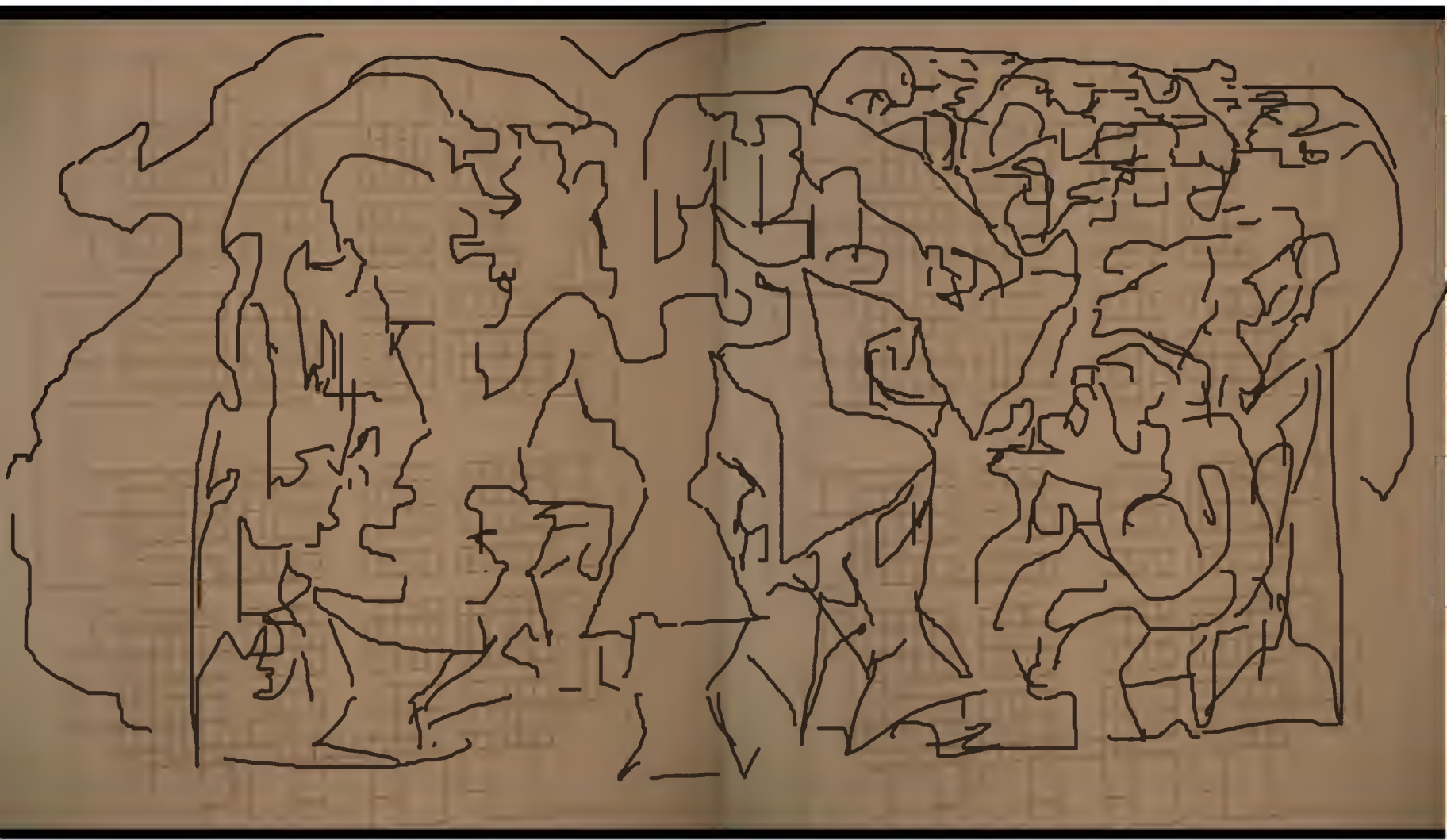
















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على سيدنا محمد

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